WIZARD
32
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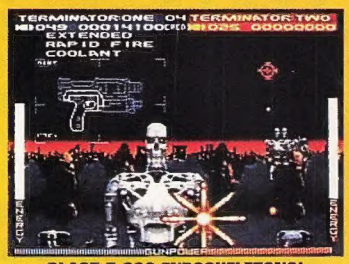

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WIZARD™

WIN!

Sega Contest
A Sega CD home entertainment system—Page 62.
Vampi Contest
Original Vampirella art up for grabs—Page 86.

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Jim Valentino on Shadowhawk and the ins and outs of Image.

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An industry pictorial that turns back the clock.

THE GOOD, THE BAD, AND THE UGLY 72
What '94 holds for the Supermen, Lex Luthor, and Doomsday.

MARVEL MAN 80
An in-depth talk with Marvel's Fabian Nicieza.

PHOTO: DON NORMARK/WEST STOCK INC.

What's with this Cylon warrior? Is this a Battlestar Galactica *story? Actually, it's just a cool painting of Shadowhawk. Check out the Jim Valentino article on page 38.*

SHADOWHAWK ™ & © JIM VALENTINO

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SPAWN ™ & © TODD MCFARLANE.

Well, since Spawn was kind of obscured by that logo on the cover, we figured he could have this box to himself. Check out the Spawn/Batman article on page 30.

Top 10 things you didn't know about the new Batman. Page 206

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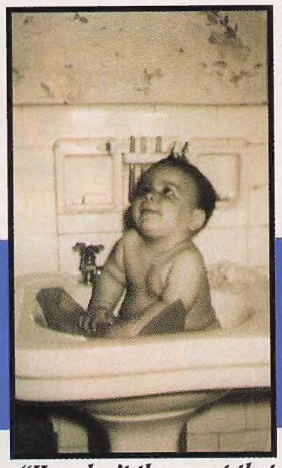
Twice, Boomer—you're also in the Fabian Nicieza article on page 80!

Boomer and Cable ™ & © Marvel Comics



"Hey, don't throw out that baby with the bathwater!" **See all your favorite comic celebs in their more innocent days on page 50.**

We know you'll do whatever Vampirella wants, so check out her contest on page 86.

Vampirella ™ & © Harris Comics

Geez, what's up Superman's butt? Well, I guess if I had to fight Doomsday again, I wouldn't be too happy either.

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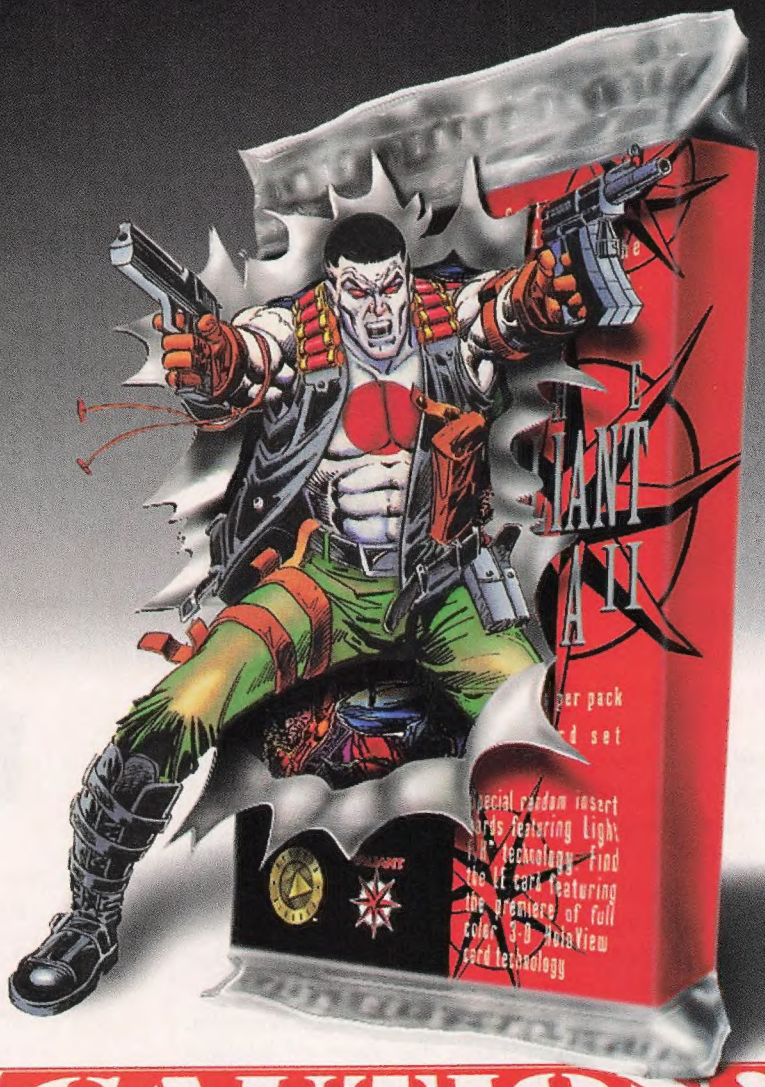

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A LETTER FROM OUR PUBLISHER

PHOTO: AL ORTEGA

Moving Day

Wizard has moved to a brand new castle. Yup, we've packed the bags, checked the sofas for loose change, and set up shop in the new Wizard Press building. Though the old homestead was pretty comfy, it was getting a little crowded, what with *Wizard*, *Sportslook*, and *ER* personnel all under one roof. (Never mind the fact that everyone had to share two bathrooms!) I'll give you the full lowdown on the new digs next month.

Speaking of *The Dark Book* (smooth segue, eh?), if you haven't seen it yet, you're really missing out on some hot stuff. For those of you who don't know about it, *The Dark Book* is the premier edition of the new Wizard Collectors Library Series. It's 128 pages of in-depth coverage of the coolest characters in comic books: the villains! Also included in this awesome issue: *The Dark Book* Sweepstakes, through which 999 fans have the chance to win really awesome villain-oriented stuff, including a copy of *Fantastic Four #5*, the first appearance of the king of bad guys, Dr. Doom! That's just the tip of the *Dark Book* iceberg. Check it out—I guarantee you won't be disappointed!

Also on tap: *The Beginning of the Valiant Era*. This special edition chronicles the history of Valiant, and includes an original 32-page Valiant comic entitled *The Secrets of the Valiant Universe*. It's too cool for words—and not to be missed!

This seemingly endless plug-a-thon will be over as soon as I urge you to check out the next edition of *Collector's Sportslook*, issue #7, which contains the first in a new line of chromium Image trading cards. The inaugural card spotlights Zealot of Jim Lee's WildC.A.T.s, and it promises to be unlike any trading card ever made. How so? Well, let's just say that this series has to be seen to be believed.

Okay, I'm out of plugs and almost out of room. Before I split, let me just say that the issue of *Wizard* which you're holding in your hands is by far the finest *Wizard* to date. When you start off a magazine with a Todd McFarlane/Frank Miller jam Spawn/Batman cover, it's kinda tough to make the inside of the book as cool as the outside, but we managed to do just that.

Hope you like it.

See ya soon!

'94

Gareb S. Shamus
De Stor Ost

THE GUIDE TO COMICS WIZARD™

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Magic Words

ATTENTION!!

In *Wizard* #29, in the Ask the Wizard department of Magic Words, we jokingly stated that the Hormel product Spam contained "ground kitten." This was a satirical statement made by *Wizard*; by no means was it meant in a serious light. There is nothing wrong with Spam—in fact, if you've never tried the stuff, it's pretty darn good.

Hi ho, Jim McLauchlin here, and happy to be a part of the ever-exciting Magic Words. It's been a long time coming. Why, I remember way back when I was just a young'un, must have been the summer of '32. We hardly had two nickels to rub together, and I roamed the streets of St. Paul, Minn., with my little red wagon, collecting discarded pop bottles so I could use the deposit money to pick up the latest issue of *Wizard*.

Years went by, yet I never wanted anything more than to be the guy answering your letters. And now, finally, all those years have paid off—all the auditions, all the training, all the casting calls, all the casting couches, learning to type, that ninth grade remedial English class—all of it suddenly seems worth it.

Kinda brings a tear to the eye, don't it? It's almost as touching as last month, when Pat McCallum introduced me as (sniff...sob) "not a jerk."

But enough of that sentimental stuff. On to some cool letters...

Folks,

This is indeed a strange and disturbing experience for me, but I feel I must offer my most profound and heartfelt apologies to Todd McFarlane. After the comments he made in his E.G.O. column in *Wizard* #27, I assumed he was a pompous, arrogant, ungrateful boor. I see that I was wrong.

You see, when the Toddler said all the retailers who ordered huge quantities of *Spawn* and the other Image titles—which would be all retailers—are "pigs," and that he is going to do everything in his power to help make sure those "pigs" go "belly up," I thought he meant all the retailers who ordered huge quantities of *Spawn* and the other Images titles are "pigs," and that he is going to do everything in his power to help make sure those "pigs" go "belly up." I did not realize this was a coded reference to all the retailers who have never heard of Jack Kirby, which is actually Todd's definition of "pigs."

I do have a favor to ask, though. I am something of an amateur cryptologist, and I could not for the life of me figure out the letter-to-letter or word-to-letter or even word-to-word transposition that turns "all the retailers who ordered huge quantities of *Spawn* and the other Image titles are 'pigs,' and Todd is going to do everything in his power to help make sure those 'pigs' go 'belly up'" into "all the retailers who have never heard of Jack Kirby are 'pigs.'" To avoid such mix-ups in the future—and if it's not too much trouble—would it be possible to run some kind of decoder somewhere in the body of Todd's column, so that those who read it have at least a chance to figure out what he really means?

John Byrne

Hey, neat. This is getting as good as *Oh, So?* in *Comics Buyer's Guide*. And for those of you in the studio audience without a Webster's New Collegiate Dictionary within arm's reach, a cryptologist is one who studies codes, ciphers, word games, and the like.

Dear Wizard people,

First, a comment for Alan Cabusi, the 26-year-old guy who gets funny looks when he reads his comics: Hey, sugar, if you think you get funny looks, you should see some of the ones *I* get... I'm a 39-year-old woman (Really. Just 39. First time through!!). Especially when the county judge comes into my office and catches me reading the X-Men over lunch. If I'm just carrying them, I lie and say they're for my sons, but they're not. They're *mine*. I don't share well. Especially since the 7-year-old likes to sleep with them.

Now, for Jennifer Wolf. You said you'd get letters—well, here's another one. I agree with her mostly—just a little more gently. For those who gripe about the women in

comics "being drawn for the pleasure of male readers"—so whose pleasure are the guys drawn for? *All* these characters are idealized. Think about it—what percentage of men in the real world have muscles like Batman, Spider-Man, Wolverine, Conan (et cetera, et cetera, ad infinitum)? About as many as there are women who look like Wonder Woman. Face it, folks, Sylvester Stallone bodies are about as common as the Lynda Carter ones. I do wonder, though, why the spandex doesn't do the same job on certain portions of male anatomy as it does on the other portions of female anatomy...I mean, what kind of jockey straps do these guys wear, anyway?? Hey—sauce for the gander, as they say. I guess these guy artists are shy!

As far as other sexist stuff goes, I actually think that comics do a pretty fair job of creating assertive, confident role models for girls. Back in the "Wonder Years," when I was the age of most comic readers, I read my cousin's comics (I didn't have the income to buy my own, and comics are hard to find at the library). I also read a lot of Edgar Rice Burroughs, Robert Heinlein, Isaac Asimov, and all those other "boy" books. Most of Heinlein's and Asimov's lead characters were boys. It didn't bother me much—I just made up my own stories in the same universe with a girl in the lead. (Guess that's how I grew up to be a writer.) Tarzan and John Carter of Mars spent all their time rescuing their helpless spouses (spice?) from bad guys. Women were either unimportant adjuncts, rewards, or brainless idiots. Plenty of those types existed in the comics, too.

But then you'd see Wonder Woman or Supergirl doing her thing. There never were as many female superheroes—still aren't. But they existed. And their numbers are increasing. In the rest of the literary world, back in the "Silver Age," a woman who kicked butt—or even took control of her own life—was hard to find.

Today, believe me, honey, things are a lot better. You have Rogue, Storm, and the other "X-ladies," Elektra, Black Widow—even She-Hulk. (A *pitiful* excuse for a name. I mean, doesn't she deserve a name of her *own*?) In some ways, though, I wonder if these ladies have simply been turned into "curvy men." Men and women are not the same...that doesn't mean that women are better, or vice versa—they're *different*. Complementary—two disparate parts that together make a better, more complete whole. Yin and yang. I think in some comics, the yin to balance the yang is being left out.

It's a tough balance to find. Maybe as some of these younger guys come along, the comic publishing world will become less of a "Calvin & Hobbes" kind of "Boys Club—Girls Stay Out" society. I for one would *love* to write for the comics. *Write*, not draw. Where are the books and helpful hints for would-be writers? There's lots of stuff out there for the artists, but if there's no story, what's to draw? We ladies can offer a lot to the comics—certainly a fresh point of view. How 'bout it, guys? I intend to keep working at it. I can't not write, so maybe one of these days you'll see my name on the title page. All the rest of you, keep plugging. And keep collecting.

Gail Shelton
Hillsboro, TX

Some salient points raised, Gail. Your comment about male and female comic costumes hugging the anatomy differently points up a parallel in the movie industry. There, in another arguably male-dominated medium, you're hard-pressed to find a movie without some exposed female flesh, but male nudity is strictly taboo. Many theorize that when "drawn" (or shot on celluloid) "for the pleasure" of a female audience, women are not as body part-oriented as men. Opinions?

Dear Wizard,

Recently, I was flipping through my back issues of *Wizard*, and not so much to my surprise, at the bottom of page 15 in *Wizard* #21, there was a picture of Cannonball and Cable in the Letter Art. I was surprised to see that the person who drew it was named Jeff Matsuda. Is this the Jeff Matsuda who works at Extreme Studios? The same one who did *Brigade* #0 and the upcoming *Trolls*?

Jeff Lancaster
Boca Raton, FL

Yes indeedy, it is the same Jeff Matsuda. And not only that, but it's his first-ever published work. According to Mr. Matsuda, "I was pretty amazed to see it printed. I was pretty excited." Letter Art: your stairway to fame and fortune.

Dear Wizard Staff,

OK, let me get this right: Dan Fraga and Marat Mychaels are good artists? What did I miss in the last 10 years of art classes and drawing? No, I'm not saying I'm better than they are; I'm just curious where these guys would be without their tracing pads and old issues of *Youngblood* and *X-Force*. Whatever happened to telling a story with your art? Apparently, that's been sacrificed to the age of dramatic poses, poor proportion, and very, very, *very* weak backgrounds. The backgrounds are virtually nonexistent in most of Extreme Studios's work; all you get is a mishmash of action lines and explosions. Pretty dull for anyone with a third grade or better education.

Yeah, I know, art is subjective and all that, but I defy *anybody* out there to explain to me how Youngblood, Bloodstrike, Brigade, or the truly *pathetic* Bloodwulf are in any way, shape, or form superior (hell, how about equal, even?) to the Next Men, Sandman, the Spectre, or the Incredible Hulk.

While I've got you here, I might as well pass on my picks for who should've been counted among the actually talented artists. For starters, how about Scott McDaniel of *Daredevil* fame? Dramatic layouts, *great* use of contrast, and really interesting detail work. This guy takes what Jae Lee—whom I do like—does to a whole other level. And then there's Barry Kitson, who I have a feeling will get his due while working on *Adventures of Superman*.

All right, all right, I'm done griping—for now. Did I make anybody angry? Offend anybody? Good.

Patrick Godfrey
Glen Allen, VA

Whew! Some tirade there, Patrick. Try oat bran—you'll feel better.

But seriously, folks, Patrick summed it up perfectly when he said that appreciation of art is subjective. For instance, I'm not particularly a fan of Scott McDaniel. His layouts are dramatic, but I think his sense of panel-to-panel continuity is weak. To quote Mr. Godfrey himself, "Whatever happened to telling a story with your art?" I put Jae Lee in the same category as McDaniel.

For an example of that "type" of comic art done well, I would recommend checking out Tom Mandrake on *The Spectre*. I will agree that what little I've seen of Barry Kitson so far has been outstanding.

Pen Pals

Want to get in touch with your fellow comic fans? Or want them to touch you? Send your name, address, age, gender and three favorite titles to "Pen Pals," c/o Wizard Press, at Magic Words' address on page 16. Hey, make a friend!

Lisa Gaskins
Age: 17 Sex: F
7320 Bruce St.
Jacksonville, FL 32208

Likes: All X-titles

Cathleen Boccia
Age: 25 Sex: F
32 Yeoman Dr.
E. Northport, NY 11731
Likes: *Spawn, Shadowhawk, Amazing Spider-Man*

Jason Bonnet
Age: 15 Sex: M
10710 Gatewood Ave.
Silver Spring, MD 20903

Likes: *Spawn, X-O Manowar*, X-titles

Matthew Partacini
Age: 15 Sex: M
12 Standish Way
Woodvale, Western Australia 6026
Likes: *Pitt, StormWatch, Turok*

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Dear Wizard,

I am interested in whether or not the creators of comic book characters receive royalties from the sale of the comic books they helped create. Jerry Siegel and Joe Shuster (Superman) and Bob Kane (Batman) have created two of the most popular and longest-lasting characters ever. I'm curious as to how much, if any, compensation they receive.

Steven G. Bolin
Martinsville, IN

Depends on the specific case. In almost all instances, comic creators operate under "work-for-hire" contracts, which essentially make them independent contractors working on someone else's property. Think of it as a painter painting your house: they do the work, but it's still your house. In just about every case, creators do not receive royalties from the characters they create unless the whole book is creator-owned right from the start.

In the specific example of Siegel and Shuster, DC recognized their contribution to the company, and gave each a lump sum of money upon their retirements, which was akin to a pension.

Dear Wizard,

Is Valiant going to make a "Unity" trade paperback? I unfortunately missed out on the crossover, and I can't afford to buy all the single issues.

Don Laitinen
North Bay, Ontario, Canada

You'd think a "Unity" TPB would be a natural; I'm surprised one hasn't come out yet. Valiant will be collecting "Unity," but due to its large size (approximately 400 pages in total), it will be released in four volumes. Look for the first part in late spring of '94.

Dear Wizard,

What is Turok's real first appearance, *Magnus Robot Fighter* #12 or *Archer & Armstrong* #2?

Brett Chambers
Garden Grove, CA

Actually, Brett, it's *Four Color* #596, his first appearance in the old Dell/Gold Key comics. His first Valiant appearance was in *Magnus* #12.

Dear Wizard,

I think Serpentina of *X-Men 2099* is the daughter of Mr. Fantastic and the Invisible Woman. Why?

1) She's got that stretching power, just like Mr. Fantastic.

2) She looks similar to Sue (the Invisible Woman).

3) She's a kid in the future.

Hey, it just makes sense.

And another thing: I predict that Wolverine will rejoin Alpha Flight.

Butch Van Hook
Clearwater, FL

Interesting theory, but kind of moot now that Serpentina's dead. You know, dead—Sleeping The Great Sleep From Which None Return. And comic book characters *don't* come back from the dead, you silly goose.

Dear Wizard,

Why do you crack jokes in answer to everyone's questions? These people have serious (or stupid) questions or comments, and you make fun of them. Maybe you'll be nice for once and not crack a joke at my letter.

David "DOA" "Bert" "Paco" Orduz
Chicago, IL

P.S. Is Pat McCallum a male or female?

Ooh, a challenge. Hey, some letters (like those from guys with three nicknames) just seem to demand an off-the-cuff answer. Others seem to demand a more reasoned response. We try to be informative and have some fun at the same time.

As to Pat McCallum, I ain't checking under the hood.

Dear Wizard,

Who farts loudest—Ren or Stimpy?

Michael Castaneda
Raleigh, NC

Pat McCallum.

Dear Wizard Press,

In a recent issue, you featured news about the Marvel Comics Scholarship and the Joe Kubert School of Cartooning and Graphic Art. Can you please tell me how to obtain more information about both the scholarship and the school? I have a student who is very interested in continuing his education in the field of graphic arts.

Linda White
Guidance Counselor,
San Andres High School
Las Cruces, NM

Marvel funds a scholarship for the Kubert School. The scholarship is awarded by a group of judges, including Joe Kubert himself, after reviewing applications and portfolios. Write the Kubert School for details about both the scholarship and the school at 37 Myrtle Ave., Dover, NJ 07801.

It's a fairly sweet deal, as tuition runs $7,700 a year. Marvel provides full three-year tuition and an apprenticeship at Marvel upon graduation. You have to have a high school diploma or the equivalent thereof. So whatcha waitin' for? Get drawin'!

Dear Wizard,

Why do some writers/creators give some goofy characters such really goofy names like Elongated Man, Ant-Man, Captain Boomerang, Granny Goodness (Granny Goodness being a bad guy), Absorbing Man, and Gorilla Grodd? Then they have these names that no one can pronounce, like Mr. Mxyzptlk.

It's bad enough that they look ridiculous.

David Laws
Pembroke Pines, FL

Ah, lighten up, it's the comics. Things are sup-

'toons

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Fans who wish to submit their own cartoons to *Wizard* for possible publication as a 'toon should mail their entries to: 'toons, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. Pencil-only submissions will not be accepted; submissions in any other medium—crayon, pen, marker, et cetera—are fine. Artwork must not be larger than eight by eleven-and-a-quarter inches. Do not fold, bend, or roll artwork. Mail flat to avoid damage. Illustrations may be single or multiple panels. All entries are nonreturnable. People whose 'toons see print win all sorts of neat stuff.

Jacob Kier
Age: 16 Sex: M
Rte. 2 Box 2150
Cassville, MO 65625
Likes: *Spawn, WildC.A.T.s, X-Men*

Brian Taylor
Age: 19 Sex: M
55288 Hwy. 438
Franklinton, LA 70438
Likes: All X-titles, *Avengers, WildC.A.T.s*

Adam James
Age: 17 Sex: M
8462 Cascade Ridge
San Antonio, TX 78239
Likes: *WildC.A.T.s, X-Men, Cyberforce*

Danny Henson
Age: 11 Sex: M
3892 S. 55th Ave.
Greenacres, FL 33463
Likes: *Wolverine, X-Men, Spider-Man*

Shane Moore
Age: 18 Sex: M
Pence Hall, Rm. 223
Fairmont, WV 26554
Likes: *John Byrne's Next Men, Batman, Superman*

Kelsey Powell
Age: 10 Sex: M
Box 57
Wooler, Ontario, Canada
K0K 3M0
Likes: All X-titles, *New Warriors, Spider-Man*

Michel Huyghe
Age: 17 Sex: M
Ter Riverenwal 18
3960 Bree
Belgium
Likes: All X-titles, *Spawn, Spider-Man*

Sean Sigmon
Age: 27 Sex: M
P.O. Box 588
Prairieville, LA 70769
Likes: *Sandman, Spawn, Silver Surfer*

IT FLIPS

IT FLIPS

ULTRAVERSE™ PREMIERE

Ask the WIZARD

Q: How do you get comic companies to notice your artwork?
—I. De La Paz, Chicago, IL
A: *Draw like one of the Image guys. That seems to get a lot of artists a job.*

Q: Could Luke Skywalker's light saber cut through Wolverine's adamantium claws?
—J. Ryan, Lockport, IL
A: *Yup. Light sabers can cut through just about anything.*

Q: What does "aka" mean?
—P. Chan, Arlington, TX
A: *Also known as.*

Q: Why won't those kids give the Trix rabbit any Trix?
—J. Cassara, La Miranda, CA
A: *Of course the Trix rabbit eats Trix. Where do you think Cocoa Puffs come from?*

WIZARD wonders...

If those cute little Bone guys live in the forest, how come they never get their feet dirty?

Ask the Pros

Hey Jim Lee:
Who's Rival?
—B. Todd, Tuxedo, NY

PHOTO: AL ORTEGA

Have a question that's bugging the heck out of you and that no one can answer? Heck, the Wizard can answer anything. Just send your stumpers to Ask the Wizard, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064

posed to be goofy. Like a guy bitten by a radioactive spider is going to get anything more than a mild case of nausea.

Yeah, Captain Boomerang is a lousy name, but not quite as bad as my all-time favorite—the Legion of Super-Heroes's Matter-Eater Lad!

And it's pronounced "mix-yeez-pittle-ick." And he's rather cool.

Dear Wizard,

How come some comics like *Spider-Man* and the *X-Men* have one of those Comics Code Authority stamps on them, and some of them, like the Image titles, don't? Are comics without this stamp worth more to me as a collector?

Scott Fannenbou
Canton, OH

Well, it's like this. Way back in the 1950s, a book named *Seduction of the Innocent* came out, penned by a fella named Dr. Frederic Wertham. Wertham tried to link juvenile delinquency to those horrible, violent comic books of the era. Excerpts from the book ran in various magazines, and some communities organized "supermarket demonstrations," wherein mothers would load up a cart with groceries, take it to the checkout lane, and demand that the grocery store take "those terrible comics" off display. If management did not comply, the shoppers would leave the store, and the grocers would be left with 53 defrosting turkeys and cartons of dripping ice cream to hustle back to the freezer cases.

Under pressure from distributors, retailers, and even this group of stodgy old guys called the United States Congress, comic publishers came up with the rules and organization for the Comics Code Authority. The Code stamp was similar to the ratings used by the Motion Picture Association of America. The belief among comics publishers at the time was that they had to censor themselves, or the government would.

Over the years, the Code stamp has come to mean less and less. Many publishers don't even bother to submit their comics for Code approval. It's a strictly voluntary process, and as usual, it's the content of the comic, not the presence or absence of the Code stamp, that determines a comic's collectability.

Dear Wizard,

How *do* they cram in all that gram?

Danny Valente
Lodi, CA

Come on, I'm new here. Quit picking on me.

O Smart One,

I can sell *Punisher* #10 for $35. Should I sell it or hold on to it?

Casey Camp
Ringguld, GA

Boy, let me tell you, you came to the right guy. Why would I care? It's your comic. Do with it whatever makes you happiest. On the one hand, $35 for 32 pages of newsprint, one semiglossy cover drawing of Daredevil and the Punisher doing what looks like the lambada, and two staples seems like a lot of scratch. Maybe you should sell it.

On the other hand, if the comic gives you more enjoyment than $35 worth of Razzles, beer, other comics, or street hockey goals would, hang on to it.

Let it be known: I will answer your questions. I will comment and criticize for you, research and rhapsodize for you. I'll play along with silly joke letters. I'll track down the comic with first appearance of Punch-Man. I'll even come to your house and do your windows. But I will *not* do price guide questions! (Actually, you can check out next issue's Market Watch for a whole *section* devoted to this kinda stuff.)

Dear Wizard,

I am writing to you concerning the (usually) unsung group of artists in comic books—the inkers.

A number of great inkers such as Bob Layton, Dan Green, Art Thibert, and others have served as pencil artists on some occasions. On the other hand, a number of great pencil artists such as John Byrne, Walt Simonson, Barry Windsor-Smith, George Pérez, and a few others have (on occasion) gone on to ink other artists' pencils.

I hope you will consider an article on some of the all-time great inkers of the modern comic book age.

Ben S. Galarpe Jr.
Agana, Guam

Good point, and we will consider your suggestion. Many comic fans don't realize that an inker can truly make or break a book. And it can be argued that some of today's notable pencilers would be nobodies if it weren't for a strong inker helping them out on some of their early work. Take an inker you like to lunch today.

Dear Wizard,

1) Why don't the Ninja Turtles get guns? This would make their job a whole lot easier.

2) Could you ask Marvel to do the Iron Man/X-Men fight? I'm tired of all these arguments about who would win. Can't we all just get along?

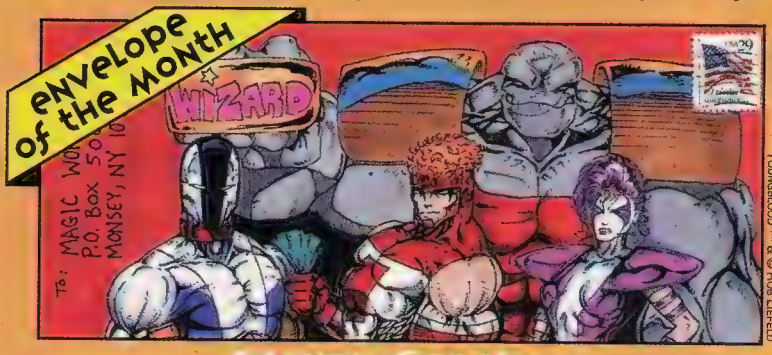
Jermone Jackson
Hampton, VA

1) Good point. Come to think of it, why didn't just *one* bad guy in one of those Bruce Lee movies get a gun? I mean, you'd think they'd get smart after a while. Here's Bruce Lee kung fuing the holy bejeezus out of 2,000 guys, and the 2,001st

IT FLOATS

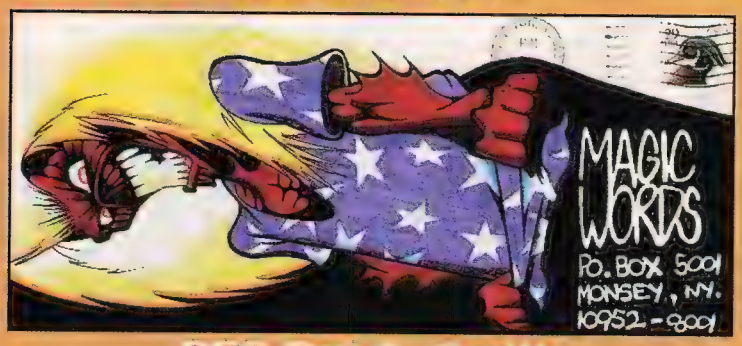
Enveloping LETTER ART!

When you drop us a line, show us your drawin' skill! If it's good, we'll print it here, and *boom*, you'll be famous! Just think, as soon as your letter gets printed, you'll become a household name, and you'll start dating the likes of Geena Davis or Kurt Russell (or both, if you like). Fans who get their letter art printed will receive a limited edition foil *Mantra* #1, a Darker Image Maxx trading card signed by Sam Kieth, the issue of *Wizard* in which their envelope appeared signed by the *Wizard* creative staff, and a nifty *Wizard* baseball cap! The creator of the best envelope wins all that neat stuff *plus* a Gold *Ninjak* #1 and a *Magneto* #0! Please include a clearly printed return address on the back of your envelope.



YOUNGBLOOD™ & © ROB LIEFELD

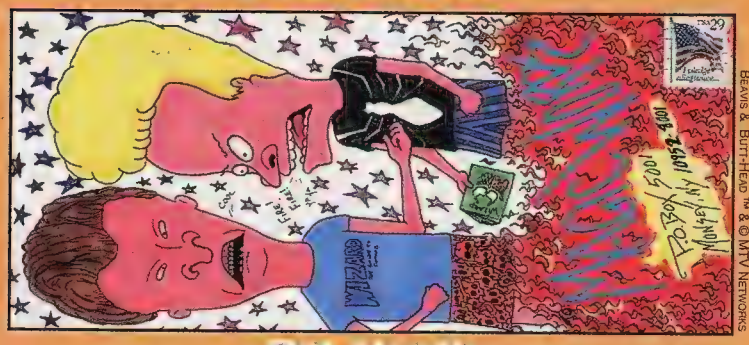
Steven Sanchez
New London, CT



PFC Orin F. Smith
Ft. McClellan, AL

BATMAN & THE JOKER™ & © DC COMICS

Chris Stegin
Texas City, TX



BEAVIS & BUTT-HEAD™ & © MTV NETWORKS

Pat Heath
Aurora, CO

doesn't stop and think, "Hey, maybe he's too tough for me. Maybe I should get a gun"?

2) I am officially calling an end to the whole Iron Man versus X-Men thing. We all know that Reid Fleming, World's Toughest Milkman, would mop the floor with both of them. And yes, we can all get along.

Dear Wizard,

Where's Pitt?

Thanks for your concern.

No Name
Parts Unknown

P.S. *I'm* getting ticked. You?

No, I'm not particularly ticked. Deep Woods Off! usually takes care of that little problem. But where the heck are *you*, one-who-has-no-name? I'm a bit concerned.

Hello Wizard,

My father is the proud owner of *Amazing Spider-Man* #1, worth almost $9,000 in your price guide. But he doesn't have the American version. When he was a German teacher, he ordered some comics from a company in Germany. *Amazing Spider-Man* #1 happened to be one of them. I need to know how much it is worth!!!

Arlan Aakre
Vermillion, SD

Marvel had many of its comics reprinted in Europe in the languages used there. Almost undoubtedly, your father's *ASM* is one of these European reprints. While it might go for the equivalent of up to $1,000 *en Deutschland*, here in the good ol' USA, it's practically worthless. Why? Because collectors look at it as a reprint, and not too many of them could read *der Spinne-Mensch* anyway.

By the way, the U.S. version of *ASM* #1 is up to a whopping $11,500.

Hey, you know, this has been kind of fun. I think I'll do it again next month. Yeah, that's a good idea. Keep the cards, letters, neato drawings, blank checks, and pasta recipes coming. Meet you here next month with, among other things, some tips on how to write a letter that will get published.

—Jim McLauchlin

Jim McLauchlin is the news editor of Collector's Sportslook *magazine, and is currently available for birthday parties, bar mitzvahs, and bachelorette parties (he looks great jumping out of a cake naked).*

Send your letters to:
Magic Words
151 Wells Ave.
Congers, NY 10920-2064

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EVERYTHING EXPLODES THIS MARCH! It all starts in RUNE #3 and continues every month in a different Ultraverse title.

ULTRAVERSE PREMIERE. THE FLIPSIDE.

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SPIDEY SWINGS TO THE SMALL SCREEN!

That's right, true believers! An all-new action-packed Spider-Man animated series premieres this Fall on Fox. And this April, Marvel celebrates in web-spinning style by polybagging all of Spidey's regular books with a 16-page preview featuring inside info on the upcoming cartoon show plus an exciting peek at future Spidey book storylines. Each title also comes with one of six comic-sized full color acetate prints honoring the Spidey animated series. The package is bound to leave you climbing the walls in anticipation!

The books to watch for will be:

- SPIDER-MAN #46
- WEB OF SPIDER-MAN #113
- SPIDER-MAN CLASSICS #15
- AMAZING SPIDER-MAN #390
- MARVEL TALES #286
- SPECTACULAR SPIDER-MAN #213

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PHOTO: AL ORTEGA

"I can shove six copies of Savage Dragon up my nose! Watch me! Watch me!!!" fan-fave Larsen overheard saying.

PHOTO: AL ORTEGA

Captain America demonstrates new cooking technique: "Just fill the shield with this much oil, heat, and stir briskly."

PHOTO: AL ORTEGA

Nestle's Quik Bunny chews Willy Wonka Blueberry Gum. "I gotta pee so bad I can taste it!" says bloated freak.

Wizard News

Wizard #32, April 1994

Since 1990

Shooter to write Youngblood

Extreme Studios's Rob Liefeld has formally announced that Defiant Editor-in-Chief Jim Shooter will write three or four issues of Liefeld's *Youngblood* sometime in mid- to late '94. Liefeld tentatively plans on writing the first four-issue storyline himself when the title resumes publication in June with issue #6, then handing the ball to Shooter.

"My favorite comics I had ever read were the issues of *Avengers* that Jim Shooter wrote," says Liefeld, Youngblood's creator. "I figured I owed it to my readers to give them the best *Youngblood* they can get."

When Liefeld first approached Shooter about a collaboration, Shooter said he believed that his and Liefeld's writing styles clash. "I told him I wouldn't want him to do a story the way I would do it," Liefeld says. "I said, 'I want Jim Shooter.'" Shooter then consented to do *Youngblood*.

"The bottom line is: Jim Shooter gave everybody the definitive Avengers and Legion of Super-Heroes," Liefeld declares. "I'm hoping he can give me the definitive Youngblood. I think it's going to be really interesting."

Shooter agrees. "[Rob] said, 'It'll be a promotional event: I'll do some stuff for Defiant and you'll do some stuff for *Youngblood*. It'll be a creators crossover, as opposed to a characters crossover.' And that's a cool idea. It's a good idea, and not only that—it'll be fun," Shooter says.

Liefeld met Shooter at the Anaheim, Calif., Mile High Comics Megastore opening last June, where both did signings. That's where the creator crossover was first conceived. "I'm very excited," Liefeld says. "It's a very weird team-up, but not as weird as people think."

PHOTO: AL ORTEGA
YOUNGBLOOD LOGO ™ & © ROB LIEFELD

"I think [Rob and I] are philosophically in tune with what we like in comics. Hopefully, [doing *Youngblood*] will be good for Defiant and good for Image," Shooter says. "I'll give Rob my best effort."

Word of Shooter's association with Image, along with the news that the River Group, Defiant's financial backer, is placing all of its 1994 Defiant trading card sets on hiatus, sparked rumors that Shooter is leaving Defiant to join Image. Shooter denies the rumor and says that he will remain at Defiant.

Valiant Plans in '94

Valiant has big things planned for 1994.

1994's major crossover, the 19-part "Chaos Effect," will feature the return of Erica Pierce. This storyline, set for June and July, could be the end for Archer and Armstrong: their title will be canceled with #26. When asked if they will die, Marty Stever, Valiant's vice president of marketing, would only smirk and say, "Things don't look good for Archer and Armstrong."

Geoff the Geomancer is also in Valiant's doghouse, about which Stever would only say, "The Earth is not happy with Geoff." Interestingly, "Chaos Effect" leads into a new Geomancer title and the much-delayed *Timewalker*, now set for August. *Timewalker* will be written by Bob Hall and Jon Hartz and drawn by Don Perlin, who will leave *Bloodshot* after issue #17. No team for *Geomancer* has been set as of yet. *Bloodshot*'s new artists will be Mike Vosburg and John Dixon.

Speaking of new creative teams, John Ostrander will start writing *Eternal Warrior*, beginning with issue #26; David Michelinie returns to *H.A.R.D. Corps* with #21; and Gabriel Morrisette becomes the new penciler of *Solar* with issue #36. *Solar*'s Peter Grau will pencil the revamped *Secret Weapons*, beginning with #11.

In May, 1992's "Unity" crossover will be re-released in four trade paperback volumes. The first issue will ship in a slipcase that will hold all four books. Also due in May: the *Solar* #0 hardcover edition, Valiant's first hardcover release.

Valiant's final planned ongoing title, *The Visitor*, debuts in December. Who is the Visitor? Valiant won't say, but it plans on having the Visitor stay around for a while.

Comic Company Crises

Published reports say that Innovation has been closed ever since December 31, 1993. According to George Broderick Jr., Innovation's editor-in-chief, one of the publisher's original investors pulled out and new products were postponed. But those products will never appear—at least not under the Innovation banner.

The licenses obtained by Innovation have reverted back to their respective owners, and no plans have been made to publish these properties anywhere else. The rights to *Lost In Space* were secured from Viacom by its writer, Bill Mumy, who is looking for a place to publish it. Mumy has finished a 12-issue *Lost In Space* storyline, of which one-third remains unpublished.

A few Innovation products already scheduled to ship may still be completed and released. *Interview with the Vampire* #12 and *Lost In Space* #18 are tentatively slated for release. Innovation will most likely not publish any other books.

Times have also been turbulent for Majestic Entertainment. Sources at the company say that Majestic has had difficulty publishing on time, which has translated into problems with compensating artists and writers."

The recent resignation of its publisher, Valaire Jones, has only added to Majestic's troubles. Jones says that she was concerned by the company's lack of compensation for its staff.

Triple A, Majestic's parent company, is reported to have lost its NFL Players Association license. Industry experts opine

that Triple A, a trading card company, will have difficulty overcoming this blow. However, company officials would only reply "Everything's fine" when questioned about the state of Triple A and Majestic.

Lately, rumors have been circulating that Comico is closing its doors. Editor-in-chief Brian Azzarello says the rumor "is patently false," and that Comico, which has suspended publication for a time, will relaunch this summer by publishing *The Elementals* and *Strike Force America*.

—Craig Cornell

Future of Image

In May, selected Image Comics titles will literally jump into the future. That month, as part of the "Images of Tomorrow" event, Image will bump *Bloodstrike*, *Brigade*, *StormWatch*, and *Supreme* to issue #25, "unveiling the culmination of the incredibly intricate plots planned for the elapsed time."

"We [at Image] are big fans of future books," says Extreme Studios editor Eric Stephenson. "No speculation is involved here—this is precisely where these books will be at this point in the future, all the way down to the letters pages and the advertisements. In fact, clues were planted in both *Youngblood* #0 and in *Supreme* #7 [which] initiated this story, which unfolds in late '95."

Jim Lee says that the project "allows us to explore the future development of our characters [by] putting them in a 'What if?' situation, except that this time it really is going to happen."

The four "Images of Tomorrow" books will resume their normal numbering sequence in June, but will jump from #24 to #26 when the appropriate time comes.

Ultraverse Cartoons?

In January, Malibu Comics Entertainment Inc. announced its addition of Worldwide Sports & Entertainment, a Denver-based entertainment investment firm, to its internal resources. Malibu sold a minority share of itself to WSE.

WSE is the parent company of, among other businesses, Philippine Animation Studio Inc. Philippine, which is based in Manila, has done the animation for the *Biker Mice From Mars* animated series and will be doing *Battletech* and some episodes of the *X-Men* animated series in the future.

Malibu wants animated series based on its Ultraverse characters to begin airing in the fall of 1995.

Spawn Spinoff?

Rumors are flying that Angela, the angelic femme fatale from *Spawn* #9, will receive her own mini-series in late '94, courtesy of writer Neil Gaiman (*Spawn* #9's scribe) and artist Greg Capullo. Spawn creator Todd McFarlane's camp would not comment, but rest assured that *Wizard* will keep you posted as the story develops.

Batman vs. Azrael

DC Comics says that its momentous "Knightquest: The Crusade" and "Knightquest: The Search" storylines will wrap up in April and May with events that will kick off the next major Batman storyline.

In April's *Batman* #508, Jean Paul Valley steps over the line and deliberately allows a villain to die, an act that also costs the life of an innocent man. In *Batman: Shadow of the Bat* #28, Commissioner Jim Gordon learns of this and confronts Batman, which leads into the landmark *Detective Comics* #675. *Detective* #675, in which Batman's costume undergoes its final, ultimate upgrade, will have enhanced and standard covers.

In May's *Robin* #7, the two "Knightquest" storylines converge, as Bruce Wayne returns to Gotham City and learns from Robin what Jean Paul has been up to. Wayne's face-to-face confrontation with Jean Paul will lead into "KnightsEnd," the next major Batman storyline.

Lee and Claremont Reunite

Chris Claremont will write the Jim Lee-created and penciled *WildC.A.T.s* #10-#12. It will be Lee and Claremont's first collaboration since Marvel Comics's *X-Men* #1-#3. The *WildC.A.T.s* storyline will introduce an original Claremont character, the Huntsman, who is expected to get his own series sometime this year, perhaps published by Image.

"I'm very happy to be working with Jim again," says Claremont. "This is a project that we've been working towards and looked forward to almost since the start of Image itself."

WildC.A.T.s #10 will ship in late April.

HUNTSMAN ™ & © CHRIS CLAREMONT

Chris Claremont's Huntsman will appear in WildC.A.T.s *#10.*

April is Vampirella Month

Harris Comics has named April Vampirella Month. The all-new monthly *Vengeance of Vampirella* title debuts that month. Harris is supporting the title with a foil wraparound cover by Joe Quesada and Jimmy Palmiotti as well as a sexy Vampi poster which will reprint Dave Stevens's cover for *Vampirella: Transcending Time and Space*.

Oliff On the Move

Award-winning color designer Steve Oliff has a busy schedule this year. With the exception of Image Comics's *Spawn* and Marvel's *Akira*, Oliff will refrain from coloring books in order to expand his horizons. The rest of his contracted coloring work will be completed by his coloring company, Olyoptics.

Oliff, a veteran colorist of 12 years, plans to do a one-shot comic book for Image featuring his character Armature. Armature, an Oliff creation, has been seen in public service announcements in issues of *Spawn*. The one-shot is slated for a June release.

Oliff also plans to use Armature in a bimonthly newsletter for fans interested in learning how to color. "Most of the artwork will be done by hand, but certain parts of it, we'll input into the computer and animate segments," Oliff says. "Then we'll pull out frames from the animation and blend them into the comic. It's something that hasn't been seen before."

Oliff's Olyoptics doesn't just color; it also has a digital sound studio which is preparing a test soundtrack to Jim Lee's *WildC.A.T.s* #1-#4, much in the way Maxximum Sound was recorded for Sam Kieth's *The Maxx* #1-#3. Oliff is also preparing a musical score to his own comics, which he says will be used when he animates his comics.

That's right: when he animates his own comics. Olyoptics—which Oliff says is modeled after Lucasfilm, where he has worked in the past—now has computer animation capabilities. The studio is working on a television show which will explore "the illusion of life through animation," he says.

ARMATURE ™ & © STEVE OLIFF

"Did you see a white rabbit pass by?" Steve Oliff's Armature.

Rival in Name Search

What happened to the Jim Lee character called Rival, who was supposed to appear soon? It turns out that someone else owns the copyright to that name. Lee will keep the character design but select another name.

Marvel UK Out of U.S.

Marvel Comics's British publishing arm, Marvel UK, is getting out of the United States market,

and will concentrate, at least for the immediate future, on the newsstand market in Europe.

Sales of Marvel UK comics such as *Death's Head II*, *Death-Metal*, and *Death Wreck* slipped dramatically in 1993. A number of titles, including *Dark Angel*, *Super Soldiers*, and *Wild Thing*, were canceled due to low sales, with the intention of being relaunched in early 1994. However, sales were so low that it was no longer economically feasible to relaunch those series or publish new ones such as Alan Davis's *ClanDestine*.

Lou Bank, Marvel Comics's former director of circulation and development, says, "when you can't sell Alan Davis [co-creator of *Excalibur*] to American readers, it's time to rethink things.

Bank was sent to England in August '93 to help expand Marvel's European presence. His goals were to increase the European newsstand sales of both Marvel and Marvel UK titles and to adjust Marvel UK's overall marketing strategy. In late January of this year, Bank announced that he was resigning to become Dark Horse Comics's vice president of marketing and sales.

"The numbers on all Marvel UK titles were terrible," Bank reports. "Nobody was reading them. It seemed as if retailers were skipping over the entire Marvel UK section of their order forms."

ClanDestine will be resolicited as a regular Marvel title in the near future. According to sources at Marvel's New York offices, other former Marvel UK titles may be relaunched as regular Marvel comics. In addition, certain Marvel UK characters may appear in Marvel's U.S. books, depending on how well they can be integrated with existing storylines.

Marvel UK will focus almost exclusively on the British and European newsstand market in the future. "The newsstand market here is much more viable," Bank explains, "whereas in the United States it's become rather hit or miss."

—Paul J. Grant

Distributors Strike Back

Capital City Distributors, in another indication that distributors will no longer tolerate late shipments from publishers, has announced that it will fine publishers which do not ship products on time.

Both Capital and Diamond Comic Distributors had announced much shorter windows for publishers to ship their books. Capital, however, is the first distributor to charge for late shipments.

Capital announced in a letter to publishers that they will be fined if solicited products do not appear within 60 days of the announced ship date. A publisher must pay $500 to cancel the product or $750 to resolicit the product. If a publisher wants to put out a late, fully returnable book without resoliciting, it must forfeit 20 percent of the gross to Capital on the product not returned.

Diamond recently hinted that it will institute similar penalties.

—William A. Christensen and Mark Seifert

CIE Acquires Moondog's

Classics International Entertainment Inc., the first publicly traded comic store company in the United States, announced on January 10 that it has agreed to acquire Moondog's Inc., a major chain of five stores located in the Chicago area.

CIE already owns one of the largest comic book store chains in the eastern United States: the Dream Factory, a chain of stores in New York, New Jersey, and Connecticut. Now CIE seems well on its way to owning the biggest chain in the Midwest. Mike Raub, CEO of Dream Factory and a director of CIE, says, "It looks like we're ahead of schedule."

Gary Colabuono, chairman of Moondog's, will join CIE as executive vice president. He will assist with the company's development activities. "We're really excited," says Raub. "The addition of Gary to our team is probably the best thing to happen to us yet. It opens up doors for many different, exciting opportunities."

According to Colabuono, "The Classics people wanted to make a statement to the industry. As of April 1, Classics will have 21 stores, making us the country's largest retailer. We feel it is truly a unique opportunity, and I feel that this is the number one team in the business by far.

"We're tremendously focused and aggressive right now, and I feel every other chain in the industry will be playing catch-up with us."

—Rob Samsel

WHAT'S UP WITH...

Darker Image?

Darker Image was the "try-out" book for Image Comics that gave creators a chance to play with grittier characters and stories. The series has been plagued with problems since issue #1 was published, and issues #2-#4 were resolicited multiple times. According to Image's Ronna Coulter, the series was canceled because of the publisher's inability to coordinate the book's content properly and on time. Jeff Mariotte of Wildstorm Productions adds that the Jim Lee Deathblow story that was to appear in *Darker Image* will run in the regular *Deathblow* series.

—William A. Christensen and Mark Seifert

Deathblow Goes Monthly

DEATHBLOW ™ & © WILDSTORM PRODUCTIONS

"My name's Deathblow and I have a really big gun!"

Jim Lee's *Deathblow* will convert from a quarterly to a monthly shipping schedule. According to Lee's company, Wildstorm Productions, this decision was prompted by fans' demands for more of the character. The new schedule was finalized when artist Tim Sale (*Legends of the Dark Knight*) agreed to become the series's regular penciler with issue #3.

New Penthouse Comix

An all-new *Penthouse Comix* ships in March. *Penthouse Comix: The International Magazine for Men* will be a 96-page long full color comic, and will be published in several countries. Although all the stories will be written by George Caragonne, *Penthouse Comix*'s editor-in-chief, they will be illustrated by various artists, including Adam Hughes, Kevin Nowlan, Arthur Suydam, Gary Leach, and Jordan Raskin. Look for the painted Luis Ruyo cover on this $4.95 book.

Ellison vs. His Enemies

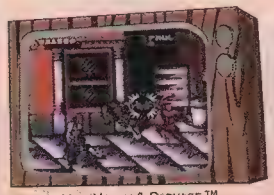
Harlan Ellison, the celebrated science fiction and comics writer, has recently been targeted by a group calling itself Victims of Ellison. This group, formerly known as Enemies of Ellison, has been circulating a flyer in an effort to solicit membership.

"For full membership," the flyer says, "you must be able to prove that you have been badmouthed, punched, sued, harassed, threatened, or lied to by Mr. Ellison." The flyer suggests "writing something that will provoke Mr. Ellison to threaten you. This is extremely easy to do."

The anonymous flyer asks for checks payable to Interactive Systems. Patrick Lyons, Ellison's attorney, has learned that Interactive

Spider-Man/Venom: Maximum Carnage
Acclaim
Super NES & Genesis
1 or 2 Players
Available: April '94

Spider-Man and Venom have teamed up to defeat the supervillain of the future, Carnage. This action-packed cart is based on the 14-part "Maximum Carnage" story from Marvel Comics. Acclaim has faithfully adapted the graphics and plot of the comic book, creating an awesome game-playing experience. The Super NES version offers excellent Mode 7 graphics, while the Genesis cartridge offers excellent detail and plenty of cool sound effects.



Spidey kicks some butt in *Maximum Carnage* by Acclaim.

SPIDER-MAN, VENOM & CARNAGE™ & © MARVEL ENTERTAINMENT GROUP

Star Trek: The Next Generation
Spectrum Holobyte
Super NES
1 Player
Available: March '94

Trek through space and boldly go where no one has gone before with this adaptation of *Star Trek: The Next Generation*. This combination role-playing/action-adventure game is an "interactive episode" called "Future's Past." During the game, you'll control each *ST:TNG* character, depending on who the current situation calls for. Your mission is to solve the mystery behind the most powerful device in the galaxy, the Derandomizer.

Take the helm of the *Enterprise* in Spectrum Holobyte's *Star Trek: The Next Generation*

STAR TREK: THE NEXT GENERATION™ & © PARAMOUNT PICTURES

The Software Toolworks' Star Wars Chess
The Software Toolworks
IBM 386 (or higher)/CD-ROM version also available
1 or 2 Players
Available: Now

Take part in an epic battle between good and evil as the Rebel Alliance battles the Galactic Empire on the chessboard. This one- or two-player strategy game features stunning 3-D animation, all of the popular *Star Wars* characters, and music and sound effects from the movies. All of the traditional rules and strategies of chess have been faithfully incorporated into this game, which uses the Chessmaster 3000 engine. Whether you're the next Bobby Fischer or simply a *Star Wars* fan, this game will entertain and challenge you.

May the Force be with you in Software Toolworks' *Star Wars Chess*.

STAR WARS™ & © LUCASFILM LTD.

Sonic the Hedgehog 3
Sega of America, Inc.
Sega Genesis
1 or 2 Players
Available: Now

Sonic the Hedgehog 3 offers six all-new one-player Zones, which are twice the size of those in *Sonic 2*. There's also an army of new Badniks, an awesome 3-D Special Stage, a new Bonus Gumball Machine Stage, a totally revamped split-screen two-player mode, and a new character named Knuckles. Like the other games in the *Sonic* series, *Sonic 3* sets new standards in terms of graphics, animation, and game play speed. This adventure is jam-packed with new obstacles which will challenge you as you help Sonic and Tails defeat the diabolical Dr. Robotnik.

Coming Soon...

Come aboard *Deep Space Nine* in Playmates's video game adaptation of the hit television series. *Star Trek: Deep Space Nine* will soon be released for the Sega Genesis and Super NES...In January 1995, all of your favorite DC Comics superheroes will appear in one spectacular video game from Sunsoft. Prepare yourself for *Justice League America*, which will feature Batman, Superman, the Flash, Aquaman, Wonder Woman, and many others. In the future, each of these characters will also star in his or her own video games for the Super NES and Genesis...Acclaim will release *Mortal Kombat II* in late '94.

—Jason R. Rich

Systems is owned by Charles Platt, a known Ellison nemesis.

When questioned, Platt confirmed his involvement with the group and said that Fantagraphics publisher Gary Groth was a member of VoE. Groth confirmed this.

"It was my idea," Platt says, noting that he feels abused by Ellison. "In a semi-humorous way, I decided...to get a number of these people together. I regard [Ellison] as a figure of fun."

"Platt essentially wants to create an Ellison library in order to chronicle" Ellison's actions, Groth says, "which I think is a laudatory goal, and I'm proud to participate."

Ellison remains unfazed by the VoE. "There are a lot of irrational and unhappy people who don't have the sufficiency of joy in their lives, so they have to make life miserable for others to compensate," Ellison says. "There's nothing I can do about that. People don't like me? That's their problem, not mine."

The seeds of the VoE date back a decade, when Platt says he wrote a column which disapproved of a tribute to terminally ill science fiction editor Larry Shaw. "I found it tasteless, melodramatic, and very embarrassing," Platt recalls. "This gave Mr. Ellison an excuse to punish me. He waylaid me at a social event and hit me on the side of the jaw."

Ellison says that Platt "felt a need to write a really nasty thing about Larry Shaw, who was dying. When Larry's wife read this, she called me up crying. At that moment, I felt there was a real need for some balance in the universe—for somebody to say, 'Damn it, this guy needs to get his jaw tagged.'"

—Clifford Meth

Beers To You

This past holiday season, Valiant created a unique holiday gift for retailers, comics creators, and business associates: Armstrong Ale, a beer brewed especially for Valiant by Capital Brewery of Middleton, Wis. Every retailer on Valiant's mailing list received a bottle.

"We wanted to do something better than a holiday card for retailers this year," says Paul Fairchild, Valiant's direct sales manager. "We became the No. 3 comic publisher [in 1993], more than doubling our market share, and we wanted to say thank you to the people who make it possible: the retailers."

Fairchild encourages retailers who are not on Valiant's mailing list to contact him so that they don't miss out on any future gifts.

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COLUMBIA

This Month in History

Historic comic book events that took place in the month of APRIL.

1940 *Detective Comics* #38—As predicted on the cover of this issue, the 12th comic to feature the continuing adventures of Batman, Robin the Boy Wonder becomes the "Sensational Character Find of 1940." This was Robin's first appearance.

1943 *Walt Disney's Comics and Stories* #31—An unknown artist named Carl Barks begins his long run on this title, chronicling the exploits of Donald Duck and friends.

1963 *Batman* #155—After being absent from comics for over a decade, the Penguin returns to plague Batman and Robin in the Silver Age.

1964 *Daredevil* #1—Blind Matt Murdock dons a yellow and red costume and becomes Daredevil, the Man Without Fear. Supporting characters Karen Page and Foggy Nelson are also introduced in this issue.

1972 *Tomb of Dracula* #1—Revisions in the Comics Code allow Marvel to bring the exploits of the world's most famous vampire to comics.

1992 *Youngblood* #1—After rising to fan-favorite status at Marvel Comics because of his work on *New Mutants* and *X-Force*, artist/plotter Rob Liefeld unleashes the first comic published under the Image banner.

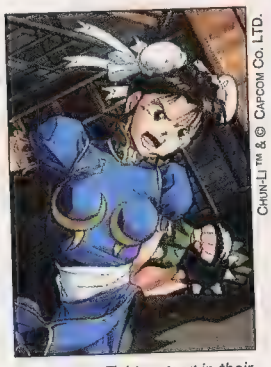
—William A. Christensen and Mark Seifert

Stern vs. Limbaugh

In April, Boneyard Press will release *Howard Stern vs. Rush Limbaugh*, which pits two of America's favorite and most controversial radio personalities in a deadly duel of pain and destruction. Special guest stars include Rodney King, Michael Jackson, and Sam Kinison's corpse. Who ultimately wins the melee? Read it and find out. The book will cost $2.95.

Street Fighter II Comic News

Malibu Comics has pulled the plug on its *Street Fighter II* comic book after three issues, citing "complications with Capcom and their dislike of [Malibu's] adaptation of the most popular game in the world." Capcom, the manufacturers of *Street Fighter II*, was unavailable for comment on the "complications."



The Street Fighter *gang in their own comic book series.* Hiyah!

CHUN-LI ™ & © CAPCOM CO. LTD.

WIZARD LOOKS BACK... VAMPIRELLA

After an absence from comics of almost 10 years, Vampirella is once again recapturing the popularity which the character enjoyed in the 1970s.

Vampirella was created 25 years ago. She was loosely inspired by French artist Jean-Paul Forrest's Barbarella, the scantily clad space explorer who was featured in comic strip adventures in French magazines in the early 1960s and a 1968 feature film. Using Barbarella as an archetype, magazine publisher James Warren developed his heroine with the help of writer Forrest J. Ackerman and artists Frank Frazetta, Trina Robbins, and Tom Sutton.

In her original incarnation, Vampirella was a native of the planet Drakulon, where the rivers flowed with a substance that was much like blood. She was forced to flee her world in a rocket ship when a planetary disaster destroyed the rest of her race. The character premiered with this Supermanesque origin in her own black-and-white magazine in September 1969, joining Warren's already successful horror magazines *Eerie* and *Creepy*.

Part of the reason for the success of the Warren line, which used a magazine format in order to circumvent the need for approval by the Comics Code Authority, was the exceptional talent of its artists. *Vampirella* was drawn by Neal Adams, Carmine Infantino, Wally Wood, and others. Archie Goodwin, Steve Englehart, and Gardner Fox were some of *Vampirella*'s writers. However, the entire Warren line ceased publication in 1983, after 112 issues of *Vampirella* and one annual had appeared.

Vampirella's almost decade-long hiatus was incorporated into the storyline of the 1992 Harris/Dark Horse Comics four-issue black-and-white mini-series, *Vampirella: Morning in America*. In that series, Vampi returned to challenge her longtime foe Ethan Shroud, whom she first encountered in issue #8 of her original series. The series also reintroduced many of the supporting characters from the Warren series, including Pendragon and Adam Van Helsing. Adam is a descendant of the vampire hunter in Bram Stoker's *Dracula*, but he is also Vampirella's lover.

In the summer of 1992, Vampirella appeared in color in the interior of a comic for the first time in Harris's *Creepy Fearbook*, an anthology book; Arthur Adams penciled the Vampirella story. Harris then introduced a color monthly *Vampirella* series in November 1992. During the course of her adventures in that series, Vampi discovered that she may not be the space-faring daughter of Drakulon who she thought herself to be. Current plans call for the true origin of the current Vampirella to be revealed in the as yet unscheduled *Vampirella* #0.

After persistent production delays in 1993, Harris decided to put *Vampirella* on hiatus after issue #5. The publisher vows that its new *Vengeance of Vampirella* series will not suffer from delays. The title debuts in April, giving Vampi fans a monthly dose of the adventures of the raven-haired vampire for the first time since the early 1980s.

—William A. Christensen and Mark Seifert

VAMPIRELLA ™ & © HARRIS PUBLICATIONS INC.

COMING IN MARCH
THE
RAY
MONTHLY BY PRIEST • PORTER • JONES
TM DC Comics © 1994. All Rights Reserved.

But *Street Fighter II* will live on manga style in April courtesy of Viz Comics, which is distributing the book through its publisher, Tokuma Publishing. The comic will begin with a #1 issue and all-new storylines.

Despite its problems with video game-related material, Malibu will publish a similar comic based on the *Mortal Kombat* video game beginning this summer. Editor Mark Paniccia says the series will chronicle the *Mortal Kombat* characters as they travel to and compete in the tournament featured in the video game. A separate series will focus on one character per issue, with each book drawn by a different artist.

Mortal Kombat Winner

"Hi, I'm Brad. I own a Mortal Kombat arcade game. Do you?"

The winner of the *Mortal Kombat* contest from *Wizard* #27 was 11-year-old Brad Racino of Middletown, N.Y. Brad won a *Mortal Kombat* video arcade game from *Wizard* and Acclaim.

Needless to say, Brad's a happy camper. "When I heard I won," he says, "I was jumping up and down. I never have to spend money at the arcade again!"

Do ya think Brad's heard about *Mortal Kombat II* yet?

Company Updates

AC Comics

June's *Femforce* #74 sets the stage for July's gala 75th issue. It will be done by longtime favorites Bill Black, Brad Gorby, and Mark Heike.

Artifacts Inc.

The *P.A.C.* mini-series will conclude with issue #4. It was originally scheduled to run 12 issues...Look for the *P.A.C./Shadow Chrome Warriors* series, tentatively due out in August.

Caliber Press

Negative Burn #10, set for April, will contain work by Alan Moore, Brian Bolland, P. Craig Russell, and Richard Case.

Continuity Comics

Knighthawk, The Protector #1, originally set to debut in January, will premiere in April. Neal Adams says that Knighthawk is "Continuity's Batman."

Cult Press

Neil Gaiman's "Luther's Villanelle," a poem, will be visually adapted by painter Tommy Berg in *Windows* #16, shipping in April.

Dagger Comics

Chroma #1, by Mark Schmitz and Roy Burdine, will debut this spring...Dean Zachary (*The Ferret*) becomes the new penciler of *Scorpion Corps* with #7...Walter McDaniel (*The Pact*) is the cover artist for *Dagger Comics* #0, due in May...Rich Buckler becomes the new artist of *Team Anarchy* with #8.

Dark Horse Comics

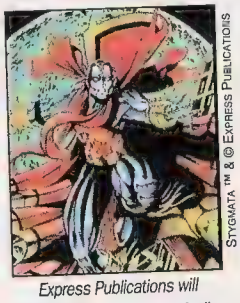
Mike Allred's bimonthly *Madman Comics* debuts in April. This series picks up where the *Madman Adventures* series published by Tundra left off.

Defiant

Dogs of War, written by Arthur Loy Holcomb and penciled by Grey (*The Good Guys*), is due in April. This book teams up *Warriors of Plasm*'s Shooter and Ironhead.

Express Publications

Stygmata #0, which Express says fans of Todd McFarlane's Spawn will enjoy, will debut in April when a new hero from God arrives on Earth. This full-color book, written by John Migliore and drawn by Raff Ienco, goes for $2.95...Also due out that month: *Zen Intergalactic Ninja Spring Spectacular* #1 by Hearn Cho, in which Zen tries to halt worldwide nuclear winter.



STYGMATA ™ & © EXPRESS PUBLICATIONS

Express Publications will release Stygmata #0 in April.

Fleetway/Quality

In April, look out for *Dredd Rules!* #11, which features a story illustrated by Simon Bisley and written by John Wagner and Alan Grant. The 32-page book will cost $2.95.

Galaxinovels

In late '94, Galaxinovels will release a four-issue mini-series tentatively titled *Killzone*. An epilogue to the series will be released in trading card form by Cardz.

Genesis West

Phantom Force, which is no longer published by Image, now belongs to Genesis West. Todd McFarlane will ink the Jack Kirby cover for *Phantom Force* #3, which ships in April.

Image Comics

Extreme Studios's *Newmen* debuts in April, while the long-awaited *Doom's IV* by Rob Liefeld and Mark Pacella will be released in June...Jeffery Scott has changed his name to J. Scott Campbell. Hopefully it'll stay that way.

Lightning Comics

Lightning celebrates its first anniversary in May with *Bloodfire* #12...*Judgment Day* #0 ships in July...*Judgment Day: Series II* #1 begins in August.

Malibu Comics

Walt Simonson will supply the cover to *Warstrike* #1, which hits stores in May. *Warstrike* will be produced by Dan Danko and Hoang Nguyen.

Marvel Comics

Writer Dan Chichester says that the March trade paperback reprinting his *Daredevil: Fall From Grace* storyline will contain 15 heretofore unseen pages.

Mirage Studios

The *Casey Jones Special Part One*, which collects the Casey Jones story from *Plastron Cafe* #1-#3, ships in May. Part 2 collects the story from *Plastron Cafe* #4 and two never-before-seen installments. The *Plastron Cafe* story and pencils were by Rick Veitch, the inks by Kevin Eastman.

Nemesis Comics

In April's *Ultraman* #3, Blue Ultraman enters the scene—and this Ultraman is evil! By Larry Yakata, Ernie Colón, and Alfredo Alcala, with a painted cover by Scott Hampton.

Now Comics

An all-new *Green Hornet* series debuts in April. This series, by Chuck Dixon, Tod Smith, and David Mowry, stars the new Green Hornet and Kato...The *Married...With Children: Bud Bundy, Fanboy in Paradise* mini-series begins in May, along with *3 Ninjas Kick Back*, featuring the characters from the *3 Ninjas* film.

Sanctuary Press

Dark Sanctuary, a new series to be written by some of the finest horror writers and drawn by some of the best artists, is due in late summer. We'll let you know the names as soon as they're available.

Sky Comics

StormQuest, a four-issue mini-series written by Tom and Mary Bierbaum (*Legionnaires*) and drawn by Greg Land, is due in July. The team's first appearance is set for *Sacred Grounds* #1 in May.

Triumphant Comics

Scavengers #0, the first #0 issue of any ongoing Triumphant series, will appear in March. It traces Ximos from his childhood to his fateful decision to desert the Realm. Look for it at $2.50.

Vertigo

The *Breathtaker* trade paperback, a reprint of Mark Wheatley and Marc Hempel's acclaimed mini-series, will appear in May. It will include four new pages, a new ending, and an introduction by Neil Gaiman...Also due in May: *Witchcraft*, a three-part mini-series focusing on the three witches from *Sandman*.

Viz Communications

Tsuguo Okazaki's long-awaited *Macross II Graphic Novel*, which compiles all 10 issues of the *Macross II* series, is due out in April. Check it out for $16.95. ☆

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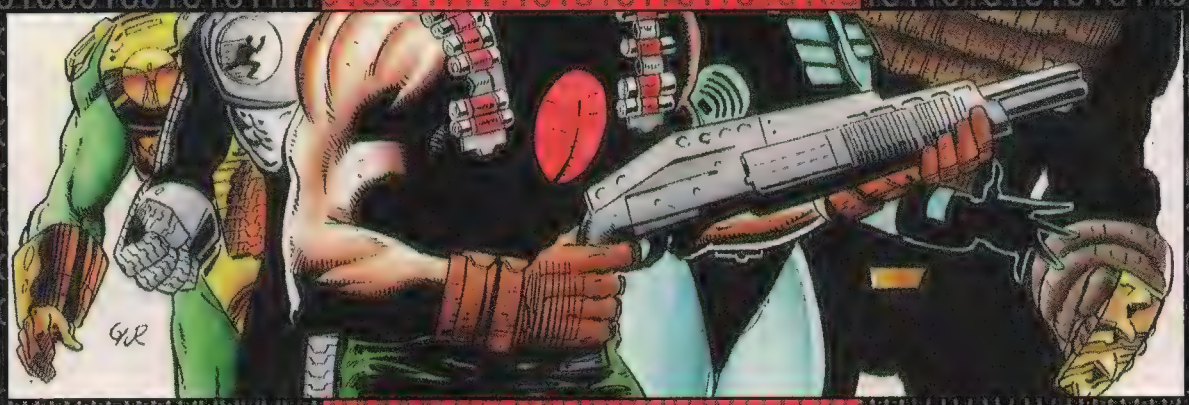

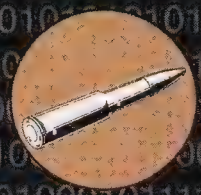

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The Age Problem

Comics have an age problem. No—this has nothing to do with "mature readers only" labels or anything like that. It has to do with the Golden Age, the Silver Age, and whatever ages may have occurred since.

The term "Golden Age," which designates the proliferation of comics—especially superhero comics—in the period just before and during World War II, was coined in the early 1960s, when comic collecting began to attract large numbers of people (though nothing like the hundreds of thousands of fans today). Its exact beginning and ending dates were somewhat amorphous, but there was a general agreement on what constituted the "Golden Age."

After a while, the new growth of superhero comics in the late 1950s and early 1960s became known as the "Silver Age." The Silver Age is generally acknowledged to have begun in 1956 with the publication of Showcase #4, the first appearance of the second version of the Flash, Barry Allen. Some comics historians place it about a year earlier, with the first J'onn J'onzz story in Detective Comics #225.

But when did the Silver Age end? Nearly everyone agrees it's over and has been for some time, but when did that happen? What event signaled the end of the Silver Age the way the first appearance of Barry Allen signaled its beginning?

Almost as important, has another "age" started—and maybe even ended—in the meantime?

A discussion of this topic recently took up a week or so of messages on the CompuServe Comics Forum. It led to this editorial, and to my deciding to follow the chart below. Other people use different dates and terms to define the comic ages—after all, this chart was motivated by a desire to bring order out of chaos. Maybe by publishing this chart in a place like Wizard, we can even get others to agree.

1933-1938—Gestation Period

Funnies on Parade #1, generally accepted as the first "real" comic book, was published in 1933. The Gestation Period ends with issues dated May 1938.

1938-1951—Golden Age

Action Comics #1 (June 1938), with the first appearance of Superman, inaugurates the Golden Age. The Golden Age ends with the publication of All-Star Comics #57 in 1951, the final appearance of the Justice Society.

1951-1956—First Interregnum

Although much of note occurred in this time, including the EC Comics line hitting its high point and the introduction of Jimmy Olsen's own book, it's generally considered a somewhat dormant period in comics.

1956-1970—Silver Age

As noted before, the Silver Age begins with Showcase #4 (October 1956). Now comes the controversy—I have chosen to bring down the curtain on the Silver Age with Jack Kirby's departure from Marvel and his move to DC Comics in 1970. Therefore, the last Silver Age comic books are those published at the same time as Fantastic Four #102. Comics writer and historian Mark Evanier notes that this also roughly corresponds with the period when both DC and Marvel became subsidiaries of much larger corporations.

1970-1975—Second Interregnum

This period is marked by a struggle at the major publishers to find a new way to package superheroes, with moves toward horror and humor. At the same time, the traditional newsstand distribution system all but disappeared, and the direct market saw its first stirrings.

1975-1987—"Whatever" Age

I cannot decide what to call this period. It begins, however, with the publication of Giant-Size X-Men #1, the first appearance of the "new" X-Men. It ends in 1987, with the publication of Action Comics #583, the last pre-John Byrne Superman story.

1987-present—Third Interregnum

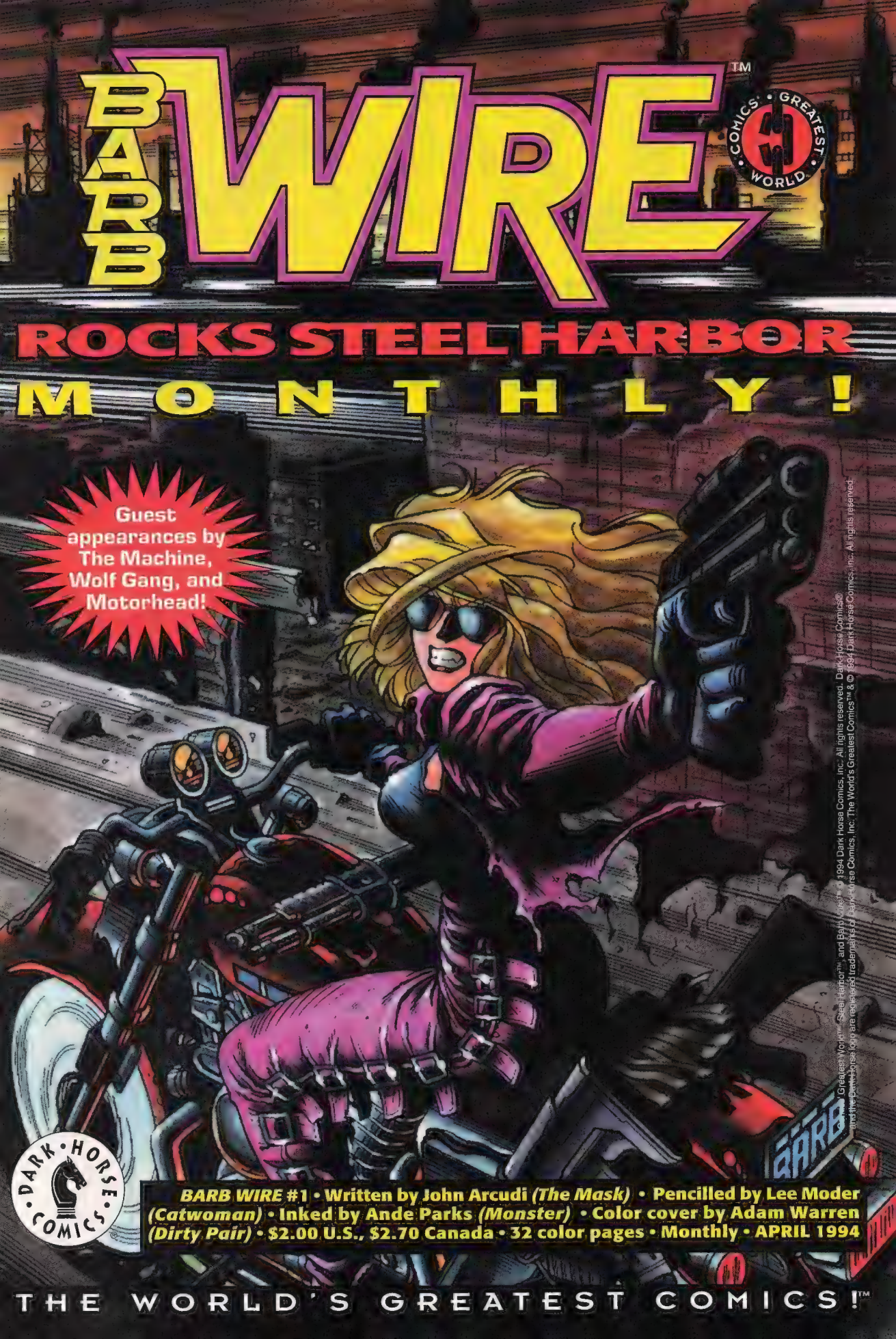
It's entirely possible we have already entered or are about to enter into a fourth "age" of comics; no other "interregnum" has lasted more than five years.

There you have it—the O'Neill Timeline of the Comics Ages. I welcome comments and questions.

Pat O'Neill

—Patrick Daniel O'Neill

THE ED.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THE DARK KNIGHTS

Batman, DC's Dark Knight, and Spawn, Image's Knight of Hell, clash this winter in two titanic intercompany crossovers.

By Rogers Cadenhead

One was reborn as a crime fighter after the chilling murder of his parents. The other was literally reborn after being murdered. One is a Depression-era hero who has thrilled three generations of readers with his exploits. The other ranks at the top of a bold new generation of superheroes created in the 1990s by artists who are redefining the industry.

The worlds of Batman and Spawn, different in design but similar in success, are colliding this March in two DC Comics/Image Comics crossover titles. *Batman/Spawn: War Devil* and *Spawn/Batman: Red Scare* are being produced by some of the most popular writers and artists in the field.

Spawn/Batman: Red Scare, the Image side of the event, is illustrated by Spawn creator Todd McFarlane. The title's writer might be familiar to hardcore fans of the Dark Knight: it's Frank Miller, whose last foray into Gotham was in 1987 with "Batman: Year One," serialized in *Batman* #404-#407. Miller also worked on the award-winning *Dark Knight Returns* mini-series, which many say is a milestone in comics storytelling.

Batman/Spawn: War Devil, the DC side, is penciled, inked, and colored by Klaus Janson—Miller's inker on *Dark Knight*, ironically—and written by the three scribes on Batman's monthly titles: Doug Moench, Chuck Dixon, and Alan Grant.

The two books, part of a new wave of company crossovers, bring an added wrinkle to the concept. McFarlane, Miller, and the DC creators are working separately on unrelated stories. Each team will do its own take on a meeting between Spawn and Batman. One will take place in Gotham City, the other in Spawn's New York.

"The way it's working is pretty neat," Dixon says. "We just want to make sure we don't step on one another's capes."

The two teams aren't coordinating efforts, but they are keeping an eye on what's going on in the other camp. The West Coast-based McFarlane says that he considers the companion book from DC a personal challenge.

"Their book is theirs and mine is mine, but it's a competition," he says. "We each get the same two elements—now let's see who turns out the best damned product."

McFarlane has apparently made these sentiments known to DC's collaborators on the East Coast. "I think Todd wants to kick butt and top us," writer Doug Moench says. "We're trying to make the two books as different as possible, but it ought to be an interesting comparison."

Miller says that this project varies significantly from his past two Batman stories. "In 'Year One,' Batman's in the beginning of his career and he's a bit of a bungler. In *Dark Knight*, he's at the end, out of step with the times." In the crossover, Miller is working with the Bruce Wayne Batman in his early 30s. It's the first time he's portrayed the character in peak condition—or as he puts it, "the in-sync, top-of-his-game Batman. It's been a lot of fun."

He admits that there was

Does artwork from Miller and McFarlane really need any explanation?

SPAWN ™ & © TODD MCFARLANE PRODUCTIONS, INC. BATMAN ™ & © DC COMICS.

"It's a competition," says McFarlane. "We each get the same two elements—now let's see who turns out the best damned product."

a natural reluctance to take another swing at Batman. "The reaction to *Dark Knight* was so strong that there's going to be the inevitable crack that [*Spawn/Batman*] isn't as good."

It isn't the first time that McFarlane and Miller have worked together on a Batman title. McFarlane knew Klaus Janson's assistant when work on book #3 of *The Dark Knight Returns* was being completed, and he got the chance to ink several black areas on the comic. "I was more proud of the blacks I did on *Dark Knight* than the work I was doing at the time on DC's *Infinity Inc.*," McFarlane says. He also worked on the "Batman: Year Two" storyline, which ran through issues #575-#578 of *Detective Comics*, though not with Miller.

Spawn/Batman is linked to *The Dark Knight Returns* in yet another way: Steve Oliff plans on consulting *Dark Knight* colorist Lynn Varley on the color design for *Red Scare*. Says Oliff, "I'm going to try to talk to Lynn a little about using the stylistic things she did with *Dark Knight*, and combine it with my style on *Spawn*, and try to come up with a neat, moody approach. I'm really excited about it."

The Batman/Spawn crossovers came about because McFarlane likes to make crank calls. Not the kind of calls with heavy breathing or refrigerator jokes; instead, he likes to telephone professional colleagues with off-the-wall suggestions.

"I like to phone people up and mess with them," McFarlane admits with a certain amount of pride. "I phoned Frank one day and said, 'How about if I put this project together [with DC]? I then kill Spawn on page 1, break my arm doing page 2, and you can have the rest.'" The result would be a complete Frank Miller Batman story under the Image imprimatur, several time zones away from the watchful eyes of Bruce Wayne's corporate parents.

One of the most interesting aspects of the project was kept under wraps as long as possible. When the crossovers were announced on the "Image Info" page of *Spawn* #12, Frank Miller's involvement wasn't publicized, even though McFarlane knew that the first Miller-written Batman book in seven years would sell better than any chromium, gatefold, or machine-washable cover. "We planned on not telling anybody for as long as possible," McFarlane says. "Frank signed on months ago. When it was getting closer to getting orders in, we said, 'By the way, Frank Miller's going to write it.'"

Advance excitement for the project has prompted McFarlane and Miller to raise the page count of their book from 48 to 56 pages, while still retaining a $3.95 price tag.

Though the devious plot featuring broken arms and a twice-dead Spawn was abandoned, McFarlane approached DC with the idea of bringing the two superheroes together under less Machiavellian circumstances. "I asked, and they graciously accepted," he says.

When Image was formed, McFarlane was more resistant to pairing his creations with Marvel or DC characters than any of the company's other founders. He is still the most protective of the Image founders, limiting the licensing of Spawn and focusing his efforts on the monthly series.

"I was militant. I wasn't going to do any of this kind of stuff. I was the guy who said I would never do it," he says. "Now I'm the first."

His crossing over was inspired by a talk with veteran creator Neal Adams, after McFarlane declined to participate in the Image/Valiant *Deathmate* crossover because of his disinterest in Valiant's characters. "Neal tried to come up with the same things I tried to [in the industry]," says McFarlane, who views Adams as a kindred spirit. "Neal said that because he took such a militant view, he passed up golden opportunities to do some creative stuff.

"I asked myself, 'Do I want to be looking back and figure I walked away from all this?'" His answer was no, so the artist/writer began to explore the possibility of crossover books. The first idea which spun into his head was pairing Spawn and Marvel Comics's Spider-Man. That would have made many webheads very happy, since McFarlane's past work on Spidey improved his image considerably.

But it didn't seem like the right time to call on Marvel's infamous House of Ideas, McFarlane notes. "I took the assumption that Marvel wasn't in the mood to talk to me," he says. In addition, the company's financial success doesn't give him any reason to think they'd want to join forces. "They don't need to. Marvel Comics is doing good—the whole Marvel Entertainment conglomerate is pulling in money as fast as a black hole. Why would they lend out Spidey?"

Gary Guzzo, Marvel's publicity manager, refutes McFarlane's remarks. "Certainly nothing was presented to Marvel, but we certainly would have listened," Guzzo says. He also says that a Spawn/Spider-

Man crossover is not out of the question, but the fact that there's already a Batman/Spawn crossover "would make it more out of the question than it ever was"; Marvel would not want a carbon copy crossover.

"It's got to be a viable project for us and for Todd," Guzzo continues. "But the doors at Marvel are always open. Everything is negotiable. There's certainly no bad blood."

McFarlane says that while he might still consider working on the project, it wouldn't be for at least a year after the Batman crossovers, since he doesn't want to risk overexposing Spawn.

DC, McFarlane says, has been remarkably flexible. Each side concerns itself with promoting its own book, and aside from some minor checking to make sure the title characters are being well cared for, the level of editorial interference is minimal. McFarlane characterizes it as "a drastic level of freedom."

The team working on DC's *Batman/Spawn*, led by Bateditor Denny O'Neil, had varied reactions when the project was announced at a 1993 meeting of the people who work on the various Batman comics. O'Neil thought the pairing would be a good one, since it meets specific criteria he has envisioned for intercompany projects.

"Spawn and Batman are complementary characters in the way that Batman and Grendel were complementary," he says. And as he wrote in the introduction to *Batman vs. Predator: The Collected Edition*, "The only test I've ever found for judging the artistic credibility of using a character from one fictional universe in another such universe is this: If the character were presented fresh, as a new creation, would he be acceptable?"

O'Neil says Spawn passes that test. "Spawn could have been somebody we made up, and they could have made Batman up."

However, with four writers, two artists, and an editor all trying to figure out Spawn—one of the most enigmatic characters in comics—the opinions vary.

Among the DC team, Moench read McFarlane's work the most thoroughly to get a handle on Spawn. "The biggest difference is the fact that Batman has been more grounded in realism," he says. Though he thinks this teamup works well, Moench says that Spawn "is exactly the kind of thing we've been trying to take out of the Batman milieu. With the advent of 'Elseworlds,' when we want to do a supernatural series, that's where it goes." Books involving characters and situations outside the normal continuity of the DC Universe—for example, the recent *Superman: Speeding Bullets*, in which Kal-El was raised by Martha and Thomas Wayne—bear the Elseworlds imprint. By contrast, the regular Batman titles are devoted to more down-to-earth scenarios.

(However, Moench confides that he's talk-

Spawn—probably the Caped Crusader's most formidable opponent to date!

ing to DC about doing another monthly Batman title which may change that. The proposed series would be penned by him and illustrated by Kelley Jones.)

Miller says that while Spawn and Batman share similar locales and tones, the characters themselves are vastly different: "Spawn is very much a magic-oriented character, and he is not driven by a strict moral code as Batman is."

However, the final authority on Spawn, McFarlane himself, seems to indicate that Spawn's supernatural aspects are not as dominant as they may appear. "He's headed in more of an urban direction," he says. "Spawn has a finite amount of power, and is more of a hand-to-hand combat guy on the level of Daredevil, Captain America, and Batman." Matching the character with universe-trotting types like Superman would work poorly, he says. "My guy's pretty urban. I don't want him to associate with rocket ship guys."

Of all those working on the two books, the person with the hardest job may be artist/colorist Klaus Janson. For DC's comic, he had to figure out how to capture Spawn's visual identity. "It was difficult at first, because he's a new character. I read all the issues of *Spawn*. I tried to immerse myself. I would bathe in them. They followed me around after a while."

Probably the most daunting task was drawing Spawn's impossibly intricate costume and cape, which in certain issues of *Spawn* seems to have as much surface area as Rhode Island. "All those damn chains!" Janson says. "And the cape—I would go in one direction and be intimidated by it, but I found that when you play it up, it works much better." He adds that there's another advantage to drawing a caped character. "I don't ever have to do backgrounds," he jokes.

"Visually at least, Spawn is the Batman of the '90s," Janson says. "With Batman's cape, it's kind of a meeting of the two capes."

Janson ranks *Batman/Spawn* alongside his work with Grant Morrison on "Gothic," a story arc from *Legends of the Dark Knight* #6-#10, as one of his favorite projects ever. "It turned out to be tremendous fun—I ended up really liking it."

Both sets of creators are trying to keep the storylines veiled in secrecy, but there are certain elements in books like these which are a given. First and foremost, the two heroes are going to fight each other.

When major characters cross company lines, it has become a staple of the genre for them to clash. In the first Marvel/DC crossover, 1975's *Superman vs. the Amazing Spider-Man*, Spider-Man got a dose of red sun radiation and knocked around his DC counterpart for nine pages. (On the tenth page, the extra power wore off and he nearly broke both hands on the Chest of Steel.)

In three Batman crossovers of more recent vintage, the Dark Knight tangled with featured players published by Dark Horse, Comico, and Fleetway. In *Batman vs. Predator*, the three-issue 1991 miniseries, the 20th Century Fox film nemesis hunted in Bruce Wayne's neck of the woods. Last year's *Batman/Grendel*, a long-delayed DC/Comico project from Matt Wagner, pitted Bruce Wayne against one of his most intelligent and brutal foes ever: Wagner's Hunter Rose.

An even more unusual clash occurred between Fleetway's Judge Dredd and the Caped Crusader. Dredd, unlike Grendel and the Predator, purports to be on the same side of the law as the caped crusader, but in both *Judgment in Gotham* from 1991 and *Vendetta in Gotham* from 1993, Batman and Dredd spent as much time fighting each other as they did bad guys.

So will Spawn and Batman become fast friends? "Spawn and Batman are two people who would definitely not like each other," Miller says. "It's a buddy movie gone wrong."

McFarlane elaborates: "Batman, who's rich and good-looking and has a nice little tush, doesn't ever seem to go out on a date. Old Spawny, who looks like burnt hamburger, wants nothing but to get his date back. We're going to play upon the personality conflict there."

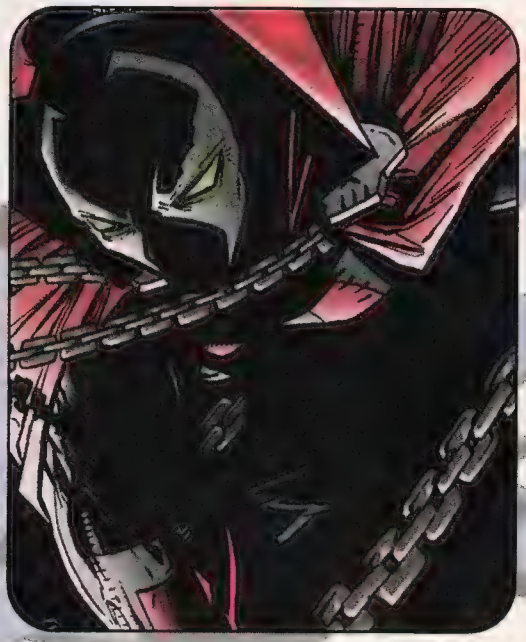
Dixon offers a similar impression of the Spawn/Batman meeting: "Batman wouldn't tolerate a guy like Spawn except to unite against a common menace."

So what's the line on the Batman/Spawn battle? "If the two were to square off, Spawn would blow Batman away," Moench says. McFarlane has a more charitable assessment of Batman's chances, although he adds, "I see Batman as like a quarterback and Spawn as a linebacker—a couple inches taller and 40 pounds heavier."

Neither crossover features the trademark villains from either character's rogues gallery—there will be no Joker, Violator, or other major antagonists. Supporting characters such as Commissioner Gordon are featured briefly, if at all.

In DC's *Batman/Spawn*, Spawn arrives in Gotham City to seek clues of his former life. The story centers around a demonic force which is connected to the disappearance of the Jamestown colony, an actual historic event. "The demon that caused it

"If the two were to square off, Spawn would blow Batman away," Moench says.



THE BATMAN TEAM-UPS

1 ***Batman vs. the Incredible Hulk*** (One-shot, DC Comics, Fall 1981)
Written by Len Wein • Drawn by José Luis García-López and Dick Giordano
Although Batman and the Hulk have a couple of brief tussles during this story (with Batman actually winning their final conflict), the two eventually team up to battle a superpowered Joker, who has been given almost limitless abilities by the god-like Shaper of Worlds.

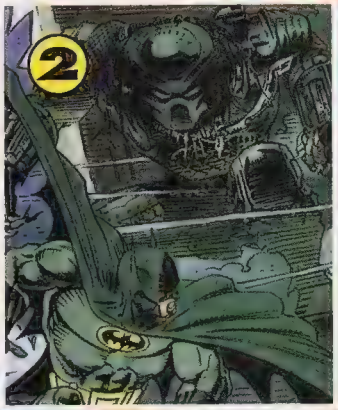
2 ***Batman vs. Predator*** (Three issues, DC Comics, 1991)
Written by Dave Gibbons • Drawn by Andy and Adam Kubert
A Predator stalks Gotham City, only to find that the city is protected by a most worthy opponent, the Batman. In a cat-and-mouse chase through the city, the Predator proves that it's the Dark Knight's physical superior—but Batman dons a suit of armor to even the odds.

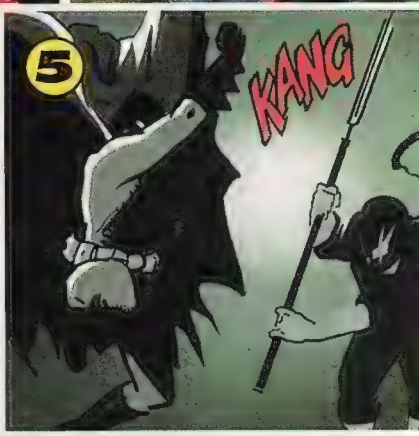
3 ***Batman/Judge Dredd: Judgment on Gotham*** (One-shot, DC Comics, 1991)
Written by Alan Grant and John Wagner • Painted by Simon Bisley
While investigating the devices of the villainous Judge Death, Batman is accidentally transported to Mega-City One, home of Judge Death and Judge Dredd. The two heroes quickly meet up, and after exchanging heated punches, they get together to stop Judge Death from unleashing his evil during a rock concert in Gotham.

4 ***Batman/Judge Dredd: Vendetta in Gotham*** (One-shot, DC, 1993)
Written by Alan Grant and John Wagner • Drawn by Cam Kennedy
After learning of Batman's untimely death from an errant time traveler, Dredd returns to Gotham to save him. He does this by attempting to engage Batman in fisticuffs until after the time of his recorded demise. It turns out that Batman was to be killed while saving children from the murderous Ventriloquist. Despite Dredd's efforts to save the Caped Crusader, Batman rescues the children, heedless of the consequences.

5 ***Batman/Grendel*** (Two issues, DC Comics, 1993)
Written and drawn by Matt Wagner
Hunter Rose, aka Grendel, comes to Gotham to play a little game with Batman, who believes Rose has come to steal rare objects. Ultimately, Grendel wins his game by succeeding in marking the face of the Sphinx—which had been transported to Gotham for repairs—with his own likeness.

—William A. Christensen and Mark Seifert





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has reappeared in Gotham," Dixon says. It also ties into an unsolved crime that dates back six years, and involved Spawn when he was originally alive.

Moench says that Batman jumps to the conclusion that Spawn is an agent of the War Devil, the villain of the book. But after bodies begin to disappear and countless dead people start roaming the streets of Gotham, both characters team up to put a halt to it. Moench, with McFarlane's approval, also reveals part of Spawn's origin, which had heretofore been hinted at but not explicitly stated in past issues of *Spawn*.

Miller's storyline involves weapons being shipped into the United States. The primary villain is a female version of Gordon Gecko, the ruthless business tycoon from the film *Wall Street*, who has neither a flashy costume nor a symbolic name. "I don't want to release too much at this point, but the story features a villain I've been dying to use for years," Miller says.

His story has drifters and winos vanishing from the streets of New York City, then showing up in Gotham as cyborg killing machines. This leads into a confrontation between the two heroes.

"It's an action-packed, straight-ahead adventure story. There's not a lot of quiet scenes," Miller says. "It was easy to bring the two of them together. There's a touch more of Batman than of Spawn featured in it."

The two books illustrate the extremes of how a comic can be produced. At one end, editor O'Neil says that the three writers and the artist planned their story as a group, just as the direction of the Batman titles is being carefully organized from DC's New York City offices. At the other end, Miller and McFarlane worked on *Spawn/Batman* in an informal style. Their collaboration on *Spawn* #11 was very different: for that story, which featured "white middle-class computer-geek street gangs," Miller gave McFarlane a full script. "It drove Todd crazy," the writer says. "He's working off a plot this time."

Miller says that for both *Dark Knight* and "Year One," there was a great deal of freedom afforded to him regarding the storylines. "I got to do Batman at the perfect time—it was not popular," he says. "Once it is, there's all this talk of [story] bibles and editorial coordination. Back then, it was as silent as a tomb." But despite Batman's cur-

rent popularity, Miller says he still retains a great degree of editorial freedom.

During the remainder of 1994, Miller will be focused on his creator-owned books for the new Legend imprint—the remainder of *Sin City: A Dame to Kill For*, and a new sequel to *Give Me Liberty* called *Martha Washington Goes to War*. "Image did a great many good things," says Miller, who calls the company an inspiration for him and the other Legend creators. "They busted open the superhero market and took a great portion of their readers with them." The independent creators have managed to break Marvel and DC's stranglehold on superhero comics, and though these companies will always have strong characters, "they'll have to fight for their readers," he says.

Bringing together two fan-favorite characters from different companies isn't all fun and royalties, though. In *Crossover Classics*, a 1991 trade paperback reprinting all four DC/Marvel team-ups, comics veteran Marv Wolfman discussed what a challenge it proved to be with Superman and Spider-Man during the 1970s.

"Writing crossovers is far more difficult than writing any regular books," Wolfman stated. "There is an unwritten requirement that the heroes of both companies be played equally. You couldn't have Superman solve the entire case while Spider-Man watched from the side of a building simply because Superman could do everything Spider-Man could and more.

"You had to be, dare I say, politically correct. There were millions of fans of all the characters used waiting for you to make a mistake, or to be seen favoring one hero or another."

When these kinds of events succeed, however, the sense of wonder is not lost on the fans—or even the pros. In *Secret City Saga* #1, Topps Comics Editor-in-Chief Jim Salicrup proposes a unified universe theory for comic books. He believes that every comic book takes place in the same reality, and company crossovers are Exhibit A of his proof. His theory is basically this: when you cross over with a company's character, you're crossing over with everyone that character crossed over with in the past.

Since Jack Kirby's Bombast met Erik Larsen's Savage Dragon, who met Spawn, who met Dave Sim's Cerebus, who met the Teenage Mutant Ninja Turtles, who met the Archies and Bob Burden's Flaming Carrot, Bombast and the flammable vegetable are practically neighbors! And since Spawn's Image kinfolk met Valiant's Magnus, who met Predator, who met Batman, who met Judge Dredd and the Incredible Hulk, Image's Maxx and Marvel's Millie the Model could be shopping at the same malls!

"I could go on and on," Salicrup threatens in the editorial. "After all, Spider-Man just met Ren and Stimpy, but I'm sure you get the idea by now...all this stuff exists in one universe. Superman did meet Lucy Ricardo. Scooby-Doo did meet Batman." A chain he missed: Marvel characters once met David Letterman, who met Harvey Pekar. An *American Splendor at Riverdale High* graphic novel is entirely possible.

The profusion of comics today is making crossovers much more common, as Salicrup also suggests. Creator-owned heroes can leap corporate bureaucracies in a single bound, a power which was unknown to their predecessors in the age of the "Big Two," namely Marvel and DC.

Still, several pros hope to prove with Spawn and Batman that some of the magic remains, almost two decades after the first superhero crossover.

"It turned out to be a real blast," Chuck Dixon says of the meeting between the Dark Knight and the Darker Knight. "When we finished our book, I was honestly sorry it was over." ☆

Rogers Cadenhead is a freelance writer based in Texas.

"There is an unwritten requirement that the heroes of both companies be played equally."
—Marv Wolfman

WAR DEVIL

COMING

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out of the

Jim Valentino responds to his critics, describes the inner workings of Image, and discusses violence in *Shadowhawk*

shadows

Image co-founder Jim Valentino began his comics career in 1978 by self-publishing *Christmas Comics*. From there, the Bronx (N.Y.)-born writer/artist moved on to such projects as Aardvark-Vanaheim's *normalman*, Renegade Press's *Valentino*, and Marvel's *Guardians of the Galaxy*, which helped him attract a large fan following. In 1992, Valentino was invited by Rob Liefeld to help found Image Comics with Erik Larsen, Jim Lee, Todd McFarlane, Whilce Portacio, and Marc Silvestri. At Image, Valentino has founded a studio, Shadowline Ink, and established an original character, Shadowhawk, who has found a niche in the market.

WIZARD: Many critics say that Image creators value art over story. Which do you feel is more important?

JIM VALENTINO: Well, I think that comics are a form of storytelling. I consider myself a storyteller. Comics are a marriage of art and literature. It is [not] a bastardization of either one; therefore, both are of equal importance. Without a story, you have a pin-up. Without the art, you've got a prose book. You must have both—neither is more important than the other.

How do you feel about these critics?

I try not to take it personally, but I kind of take offense because I've always written all of my stuff...I know I have the longest track record of any writer [at Image].

I think it's an unwarranted criticism. I think Image Comics started out on the same level as Marvel Comics, except that we wanted to own [our creations]. We did not want to alienate our readership.

People who don't read Marvel comics probably won't like Image comics. They're not really written for them. Image comics aren't written for 40-year-old guys who've read four million comics; they're written for kids who are still interested in superheroes, are still excited by it all, still find it new and interesting. So I don't think it's a really fair criticism.

You and writer Peter David have been engaged in a war of words in various trade publications for a while now. What prompted this apparent dislike?

First, let me say that I don't dislike Peter David personally. I had a long talk with Peter recently, and I told him that I think he misunderstands when he's insulted someone, and I don't think he takes that into account. When you say that all Image guys should shut up and let Jim Lee do all our talking for us, I find that insulting. When you say that no Image guys can write, I find that insulting.

Whether or not I write well is a totally different thing. When you say Image should, because it's an independent publisher, create non-superhero genre comics, I kind of find that insulting—especially when you're not saying that to other independent publishers that *are* doing superhero comics.

From my viewpoint, it basically began—and Peter found this quite surprising—when he opened an attack against us with our very first announcement of Image. He seemed to take it very personally. He didn't understand why we were forming a company: "Weren't we well treated by Marvel?" We were all very well paid by Marvel. "Why were you forming a company just to create superhero comics?" Well, why didn't you just call us up and ask us? We would've told you we *like* doing superhero comics. All we want to do is own our own creations. We believe the fruit of labor should be enjoyed by our offspring, not by a corporation.

Is that why you left Marvel?

In my case, I was told the colorist on a book that I was both writing and drawing was more important to the book than I was. That was pretty insulting.

Was that *Guardians of the Galaxy*?

Yes.

Did you leave that book by your own choice?

No, I was fired.

What prompted that?

I think, in a very real sense, the formation of Image. The editor and I were very old friends. The book's colorist was a problem for me. The inker was a problem for me. The editor and I just sort of personalized things, and with the formation of Image, it made it easier to dismiss me.

How do feel about what's going on with the book nowadays?

I'll say what Jack Kirby always said: "It's not what I would do, but God bless 'em." They're doing what they think they should do with it. There were a couple of things I thought were kind of clever, but other things I just scratch my head at.

So are you and the editor not on speaking terms at this point?

We're not friends, but we're on speaking terms. I'd love to do a cover for *Guardians of the Galaxy*. Something like that would be a nice move to maybe help bridge the gap between Marvel and Image. But from what we understand, there's still a very real problem at Marvel with Image.

Why is that?

In the hierarchy, from what I'm told, they consider us traitors; we sold Marvel out, we did this, we did that. On a freelance basis, I think a lot of it has to do with just out-and-out jealousy. There seem to be these petty, idiotic reasons. I haven't found a really good reason yet. "Well, we don't like the way he draws!" Well, gee, I don't like the way you draw, either. "We don't like the way you write!" Well, you're no Alan Moore.

The fact of the matter is [that] all of the best writers from the past decade have written for Image—all of them. Alan Moore has no problem with Image. Neil Gaiman has no problem with Image. Dave Sim has no problem with Image. We have had Frank Miller. We've had all the best guys working for us at one time or another. It seems problematic when someone like [artist] Norm Breyfogle takes a dig at us in a major publication. I mean, geez Louise, guy—if Frank Miller has no problem with us, why do you?

With your experience as a writer going into Image, do you feel it was premature for those with little or no writing experience to plunge headlong into writing their own books?

Possibly, but at the same time, I think they've learned a great deal. I'll use Todd McFarlane as a perfect example: Todd's writing has improved 500 percent since *Spider-Man* #1.

[On the other hand,] I think Erik Larsen was always a very good writer, personally; he's just a good comic book writer and knows how to do it.

I think the unique thing is that in a lot of cases, Image guys are now bringing established writers into the fold. Right now, Rob Liefeld has hired Jim Shooter to write *Young-*

By Brian Cunningham

PHOTO BY J.SCHUYLER. SHADOWHAWK AND ALL ARTWORK ™ & © JIM VALENTINO.

Valentino's Shadowhawk

blood, and Jim Lee has hired Chris Claremont to write *WildC.A.T.s*. I think these are good moves. I don't think people at Image ever said, "We don't need writers." They said, "We don't need *bad* writers." One bad writer is as bad as any other bad writer.

Let's talk about Shadowhawk. He's your major creation, and you're most associated with that character...

Right now.

...do you feel comfortable handing out Shadowhawk for other writers and artists to work on?

Yeah. I think that if a character is going to become an icon, like Superman or Spider-Man, it has to have enough behind it that it can move beyond its creator. There has to be something about the character that other people can jump into, and find a story or artistic hook that's different from its creator's. I think Shadowhawk is that kind of character.

And you created *Images of Shadowhawk*, which lets other creators work on the character, to provide that kind of forum?

Correct.

What's it like to work with Keith Giffen, Chris Wozniak, and Len Senecal, or any of the creators on tap for *Images of Shadowhawk*?

Well, it's like the way I handled the [upcoming] Shadowhawk trading card set, where I let everyone do their version of the character. The Mike Allred version is quite different from the Jae Lee version, which is different from Larry Marder's version; Chris Wozniak's take on the character is quite different from Keith Giffen and Alan Grant's.

As the editor of *Images*, have you ever said, "No, you can't do this," in order to ensure that Shadowhawk remains Shadowhawk?

Basically, I give [creators] a rundown of certain things they can't do. There's been a couple of times [when I've had to say no]. For example, Keith Giffen had Shadowhawk going into a hospital to get blood or something like that. I said, "No, he can't do that." He asked why, and I said, "Because he has AIDS, and if he goes into a hospital, we're going to reveal that way too soon, and I don't want to do that."

In *Shadowhawk III* #2, it's revealed that he's HIV-positive. Is Shadowhawk going to die?

Yes. Paul Johnstone [aka Shadowhawk] is going to die.

Will any other mystery person take up the Shadowhawk guise?

Well, there could be. But Paul will be dead.

Are you going to return the mystery back into his identity?

Yes. Maybe. I know how *Shadowhawk* ends. Those who like a mystery won't be disappointed. Those who say, "Heroes don't die"...well, heroes *do* die. I'm not even sure he is a hero. *He's* not even sure.

What do mean when you say you know how it's going to end?

I plan on doing *Shadowhawk* until issue #20. At that point, I plan on leaving it in someone else's hands. I'm going to go on and do other things, something completely different. My next thing could be any number of projects. I'm not sure which.

Looking back, do you think you let the cat out of the bag too soon when you revealed Shadowhawk's identity?

No. I found as a writer that I was getting stuck. It was really hard to build characterization, which [is including] more information about who he was. I felt constrained storywise. Also, fans were not paying attention to the story; all they were paying attention to was who he was. I got tons of mail guessing who he was, but none about the direction of the story, whether they liked it, or whether the art sucked.

Did the fans start writing about the plot once you revealed the identity?

Yes, they started to respond to the story.

Did you have the identity mapped out beforehand, or did you change things because of the mail?

Oh, no. I knew who he was from day one.

But as far as letting the reader know who he was...

That was changed. I wasn't real sure when I was going to reveal it. I once said I wasn't sure I was ever going to. It just got to be too cumbersome not to reveal it. So that changed the storyline a little, but there were a couple of things I knew for sure about the direction of *Shadowhawk*.

Shadowhawk wasn't involved in the Image/Valiant crossover *Deathmate*. Was this your decision?

Yes. I just didn't think the whole entire team-up [between Image and Valiant characters] was a good idea, that's all.

Do you have any intercompany crossovers planned with Shadowhawk or any of your other characters?

We're talking to someone about the possibility of doing a crossover with Shadowhawk, but we really can't say what it is right now. If it happens, I think people are going to be very shocked. Nobody's going to expect this one. As a matter of fact, the tag line is "And you thought you'd seen it all..." It's all in the preliminary stages.

Also, Don Simpson and I are going to hammer out the *normalman/Megaton Man* crossover that's been planned for quite a while. It will feature Mr. Spook from [*Tales of the*] *Beanworld* and the Flaming Carrot. It's going to be pretty wild.

Will any other Image characters cross over into Shadowhawk?

[In] the fourth story arc, titled "The Monster Within"...

Well, before I get into that, we're changing the numbering system with *Shadowhawk*, by the way. We found the Roman numerals with the issue numbers have become too much to keep track of. Starting with issue #9, we put a circle on the cover saying "*Shadowhawk Saga* #9." With #12, which starts the next story arc, [the title] will officially be *Shadowhawk* #12.

That whole six-issue series is going to be a series of team-ups. The first issue will feature Chapel. #14 will feature the *1963* characters. #15 will feature the Others, #16 will feature Supreme, and #17 is a surprise.

You mentioned the *1963* characters. How will they be portrayed in a modern-day story?

Well, Shadowhawk's going back in time to 1963. Basically, he's going back for three reasons. He's gotten information that AIDS may have been started in 1963, and he's going back to stop it. He's also going to see Horus—a deity—and Johnny Beyond, who's a sorcerer.

How does he go back in time?

He is being guided to all these different locations by Phoebe of [Keith Giffen's] *Trencher* [now published by Blackball Comics].

Are you worried that *Shadowhawk* may be too violent for young readers?

Not really. If you take it picture for picture, I don't think he's broken a back in a dozen issues. I don't think he's broken more than five backs, and that's supposed to be his gig...

Is it any more violent than [the video game] *Mortal Kombat*? I doubt it. Is it any more violent than *Terminator 2*, where they seem to have an endless supply of ammunition? No. And I'm speaking now as a father of five and a grandfather of one, so I can speak in that way, too.

Critics might say you're only adding to the violence, and not helping things.

I think that's ridiculous and silly. I think superheroes by their nature are intrinsically violent. I don't think *Shadowhawk* is excessively gory or bloody. I don't teach people how to break a spine. It's sort of a nonargument. It doesn't stand anywhere and I don't see it.

Have any police officers written to you about Shadowhawk?

Yes, I've gotten very positive comments from them and district attorneys—*very* positive. They understand where Shadowhawk is coming from.

Let me explain: with Shadowhawk, I was trying to recreate Batman, and I was looking at what makes Batman work, and [what doesn't work with Batman]. What makes him work is that he's a creature of the night and no one sees him coming. If you see him, you're in trouble—that's the scary part.

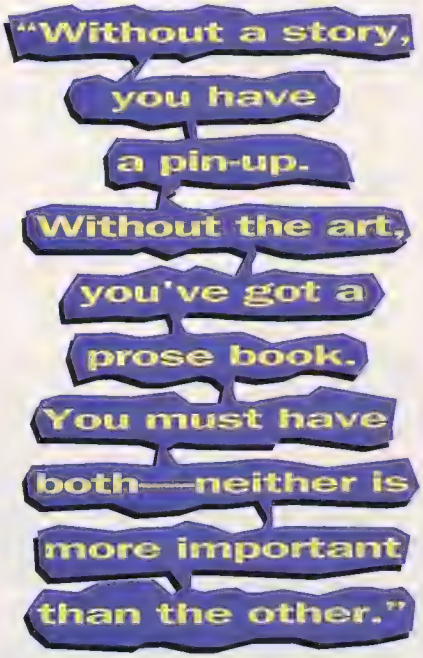
What doesn't work is that he drives a souped-up car and has a relationship with the police commissioner. Second, Batman lets the Joker go time and time again, knowing full well that he will kill indiscriminately every time he's let go... He isn't doing his job. That's where the spine breaking came from.

Have you thought about advertising *Shadowhawk* in a different medium, like television, radio, non-comic magazines, or the like?

I can't afford to do that. I know everyone thinks that everyone in Image is a multizillionaire. There's part of me that would love to [do that], but it's just so far out of reach. I just don't have the funds for it.

Are you planning on licensing Shadowhawk, á la toys, cartoons, movies, and so on?

There is some licensing going on. There's a Shadowhawk video game for the Super Nintendo and Sega Genesis. I can't say who's doing it—they've asked me not to.



Also, we are talking to a major TV network about Shadowhawk.

Do I want it? Sort of. I'd really love to have a Shadowhawk action figure, because my sons and I collect action figures. Do I want to see a movie deal? Sure, but am I willing to spend all my time in Hollywood haggling and not doing my comics? No, I'm not willing to do that.

So does that mean I'll probably never have those things? Maybe. But I'm a cartoonist, a storyteller. I'd much rather be doing that than chase after a TV deal or something like that.

So what does 1994 hold for the Jim Valentino corner of comics?

There's *The Pact* mini-series by Walter McDaniel, Len Senecal, and myself. [And] hopefully, *J.P. Slaughter* and a new *Images of Shadowhawk* storyline by a new team.

The Pact is a supergroup who were being trained, supposedly, by a government organization to become "Youngbloods." Instead, they discover, or believe they discover, they're being trained as terrorists. The Pact decide they're not going to be pawns of the government, and they split. Then the government goes after them. In a nutshell, that's the plot.

You say "hopefully, *J.P. Slaughter*"...

We're having some trouble with [deadlines]. I have this thing that I'm a little angry [about having received] no credit for. *Shadowhawk* has never, ever shipped late. It always ships on the day that it was supposed to. Not the month—the *day*. Only one Image book has [regularly] hit on the *day*, and that's *Shadowhawk*. I won't solicit a book until it's done. If *J.P. Slaughter* gets done in time, we'll solicit it; if it doesn't, we won't.

Right now, you're calling your own shots at Image. You're in creative control of everything you're working on right now. Will you ever work on a project where you're not in charge?

It depends on the project. I would say it would take a very special project, or one that was fun and interesting. For example, I've always wanted to do the Justice Society of America. If DC Comics called me and asked if I wanted to do it, I'd say, "Let me see if I can squeeze it into my schedule." It would mean a significant [decrease in income] for me to do that, but if it were something that I really wanted to do, then I would do it.

If they wanted to stick a certain editor on it, then I'd see if we can work on it *together*. If he's going to sit there and dictate to me and give me some sort of payback because he thinks all Image guys hate editors, then I'm not going to stand for that. But if the editor wanted to work with me, then great; it's wonderful to have someone to bounce ideas off of. What's not wonderful is having someone dictate to you. I don't want to be the master, but at the same time, I refuse to be the slave.

Going along those lines, are you happy with the way Image has progressed as a company?

I think Image is a company that's been together for two years, and we've been on our own for one. I think, like any first-year company, there's been a lot of bonehead mistakes made, a lot of stumbling and falling. I think we've done a lot of good things which we don't get credit for. I think we've raised the standard of pay in this entire industry for everyone. We've made it easier for people to own their own creations. We've been dissed by a lot of people who've benefited greatly from what we did.

A lot of people have expected us to

[become] Marvel and DC. Well, we don't have their infrastructure, nor their experience. Have we been the best organized company? No, we can't [be], because the basic strength of Image is its basic weakness.

Its strength is that there are six autonomous creators. People ask me how Image works, and I tell them to consider the Image "I" as a table with six chairs. Each chair is its own separate entity, but at the table, they are all a dinette set.

We are now bringing people in with a lot of experience, to basically take control. They will be the people who will take the questions and complaints. There will be a unified structure [within Image]. Are we still going to make mistakes? You bet. Any new company will make mistakes.

You talk about the good things that Image has done. What about the bad things? What would you have done differently?

Personally, I don't think I did anything bad. I shipped my books when I said I would. I didn't take on too much work or spread myself too thin. I'm very pleased with what I did.

As for my brothers, in some cases there may have been things that they shouldn't have done. I think shipping late books and soliciting books that aren't done is irresponsible. I'm not trying to point a finger of blame at anyone; I think they made mistakes innocently, not maliciously.

Can you tell me more about how Image works?

You can't think of Image in the same way as a Marvel or a DC. It's completely different. It's like the X-Men office, the Spider-Man office, and the Ghost Rider office at Marvel. They're all completely autonomous, but under one roof. That's Image. The guy at the X-Men office has absolutely nothing to do with the Ghost Rider office unless there's a crossover between them.

Do the six of you, as co-owners of Image, ever vote on something?

Yes.

Since there's six of you, what if a vote boils down to a tie?

We have fail-safe mechanisms if there's a tie. It hasn't happened yet. We're fairly simpatico with each other about most things. Do we have fights? Oh god, we have fights. [*laughs*] We do disagree with each other. But we have similar tastes and want more or less the same things.

Can you say what these fail-safe devices are?

No...I'd really rather not say.

Rob Liefeld has put "Extreme Studios" on the covers of his books, and Jim Lee has put "Wildstorm Productions" on his. There's a rumor that Image is starting to break up into separate companies.

For the last two years, it seems that every one of us during any given month is leaving or getting kicked out. Rob is putting "Extreme" on the cover to earmark his books, because people say his books never come out. He's trying to point out that they do come out. I understand his line of thinking, and I've told him, personally, I don't care for "Extreme" being on the cover; I think Image should be on the cover. But as a co-owner, it's his right to do that, and I stand behind him. I may disagree with him, but I have to grant him the autonomy to do that.

As for splitting off into our own separate companies, we already are. We always were. Todd McFarlane doesn't make a dime off of *Shadowhawk*. Never has. I don't make a penny off of *Savage Dragon*. Cannot. Will not.

Speaking of covers, you have proclaimed you like cover gimmicks. Why?

I love 'em. I just think they're fun. I want to do different ones that are creative. To me, to design something brand new is interesting. I applaud when people do new things.

Do you feel gimmicks help to sell your product or comics in general?

I think that when I first started out, I was a guy who was on a high to mid-range-selling Marvel title. I was not a superstar, not on any "Top 10" list. I'm still not. I'm the only Image guy who is not a "superstar." This is the first interview *Wizard* has done with me after all this time. How many interviews have they done with Jim, Rob, and Todd? I've had to face competition from my own peer group.

What I had to do with *Shadowhawk* was create a bell-and-whistle cover; I had to create spotlights that said, "Hey, over here, guys! Take a look. You might like it. You might not. Try it." I didn't have the automatic audience that the others had. And it worked. ☆

Shadowhawk "passes sentence" on a criminal.

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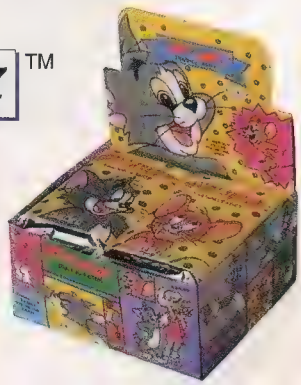

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the Drawing board

The showcase of comic book fan art.

All the people whose submissions appear this month win a set of the chromium *Wizard* Series III Spawn and Violator trading cards signed by Greg Capullo. The three runners-up will receive all that cool stuff, *plus* a copy of *Adventures of Superman* #500 signed by Jon Bogdanove, Brett Breeding, Tom Grummett, Jackson Guice, and Dan Jurgens; a copy of *Deathblow* #1 signed by Jim Lee; and a Platinum *Dark Horse Presents Aliens Collection* Volume 1. The fan with the best entry this month will win everything listed above *plus* a copy of *X-Factor* #92 signed by Joe Quesada, and a copy of the Gold *Darker Image* #1 signed by Sam Kieth! Congratulations to all!

DF DYNAMIC FORCES™

Special thanks to Dynamic Forces for their generous donation of autographed comic books. You guys are the bestest!

PITT AND TIMMY™ & © DALE KEOWN

1st Place!

PITT
By Osvaldo Fernandez
Carolina, Puerto Rico

ELVIRA and LADY DEATH
By Christopher Fournier
Milford, CT

ELVIRA, MISTRESS OF THE DARK ™ & © QUEEN "B" PRODUCTIONS; LADY DEATH ™ & © BRIAN PULIDO

RUNNER-UP

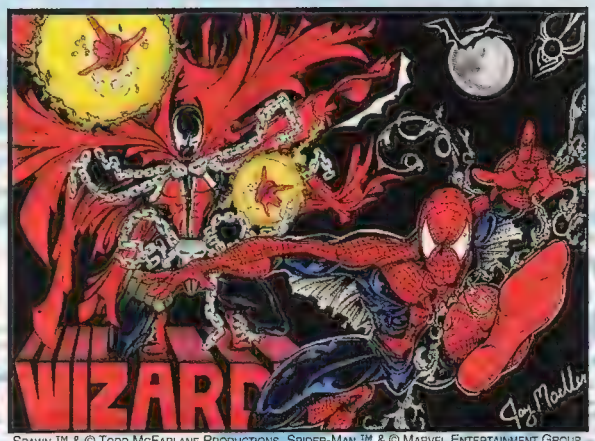
SAMUREE
By Tam Pham
Houston, TX

SAMUREE ™ & © CONTINUITY PUBLISHING

ZEALOT
By Ruben Moreno
Isabella, Puerto Rico

SPAWN and SPIDER-MAN
By Jay Moeller
Bellevue, WA

ZEALOT ™ & © WILDSTORM PRODUCTIONS



SPAWN ™ & © TODD MCFARLANE PRODUCTIONS. SPIDER-MAN ™ & © MARVEL ENTERTAINMENT GROUP.

Batman ™ & © DC Comics. Spawn ™ & © Todd McFarlane Productions.

BATMAN/SPAWN CROSS OVER ??? ■ X-MEN MOVIE WHAT? ■ QUESADA LIFE IN VALIANT

WIZARD No. 30

RUNNER-UP

BATMAN and SPAWN
By Maria Clarina Raya
Malabon, Philippines
(Way to go, girl! Ang galing-galing!)

SUPERMAN
By Brad Mark
Toronto, Canada

SPAWN vs. VIOLATOR
By Kerry P. Talbot
Richmond, VA

Superman ™ & © DC Comics

Spawn, Violator ™ & © Todd McFarlane Productions

Deathblow ™ & © Wildstorm Productions. Turok ™ & © Western Publishing.

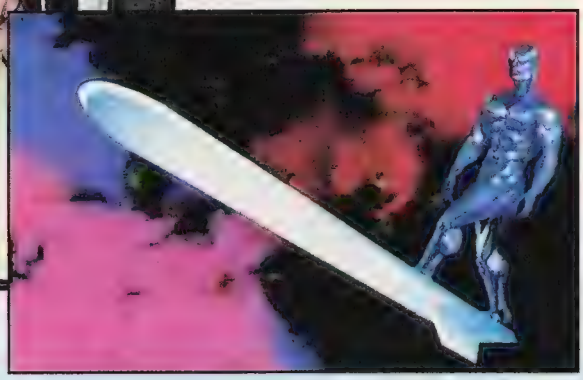
RUNNER-UP

DEATHBLOW and TUROK
By Romeo Gonzales
Caloocan City, Philippines

SILVER SURFER
By Chip Marier
New Britain, CT

WIZARD BAR & GRILL
By Bill Anstett
Ft. Ord, CA

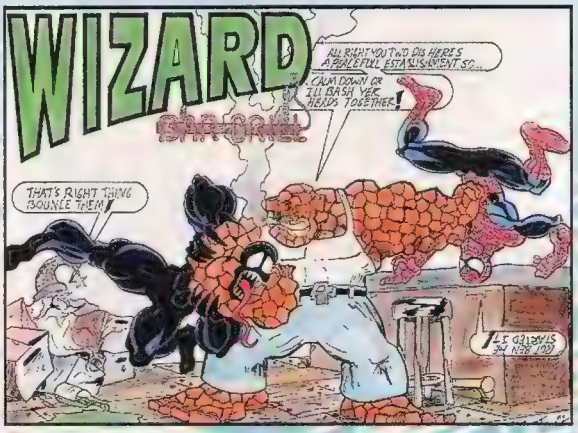
JIM LEE & CO.
By Dan McConnell
Cashmere, WA

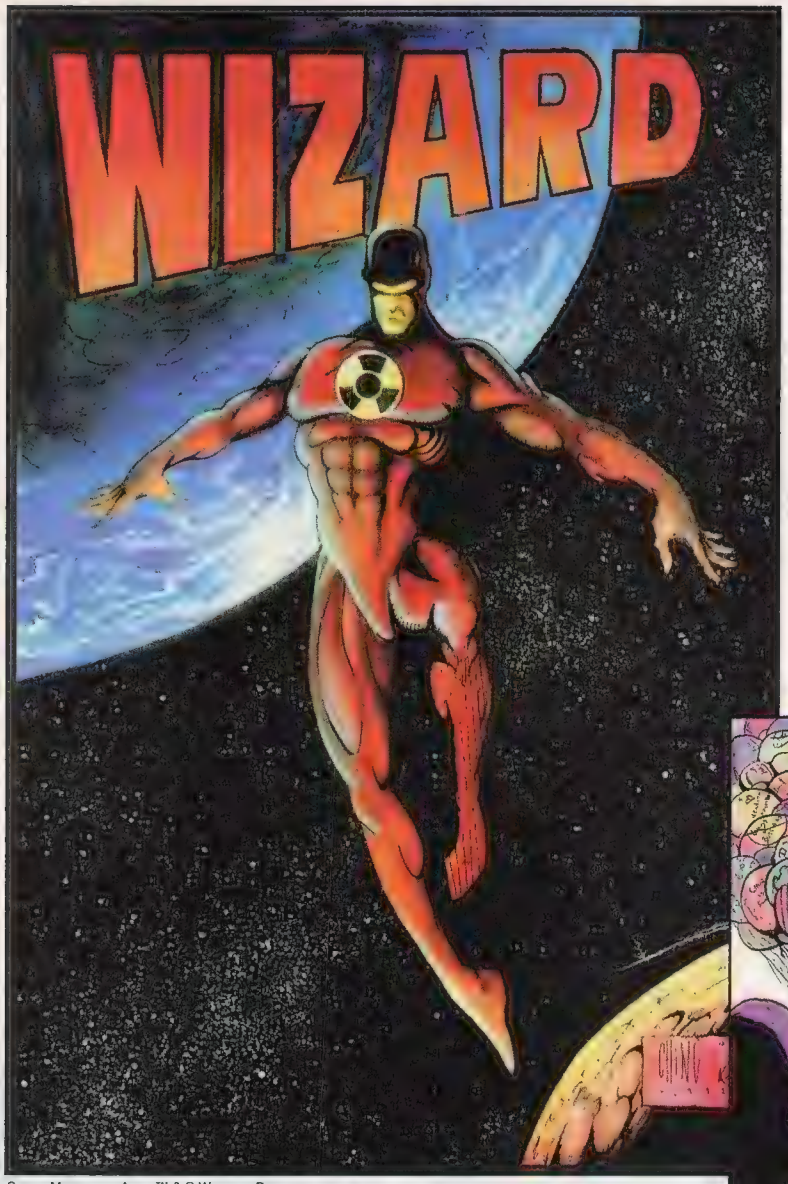


Silver Surfer ™ & © Marvel Entertainment Group

Everybody except that cute little Stan Lee footrest ™ & © Wildstorm Productions

Spider-Man, Thing, and Venom ™ & © Marvel Entertainment Group





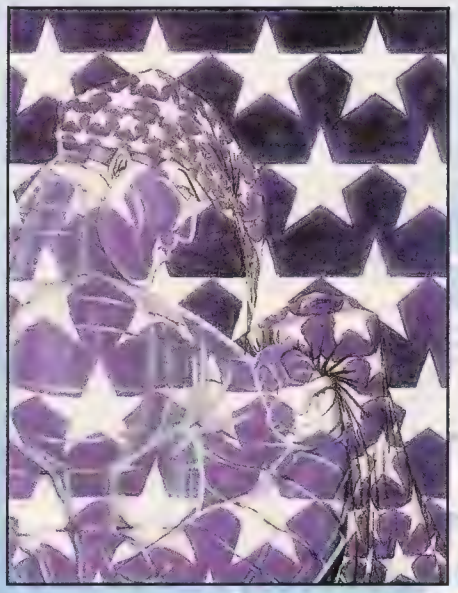
Solar, Man of the Atom ™ & © Western Publishing

SOLAR
By Brian Ching and Chris Kong
CA

BARNEY vs. LOBO
By Andy Zamora
Maywood, CA

COLOSSUS
By James Dela Cruz
Rexdale, Ontario, Canada

Lobo ™ & © DC Comics. Barney ™ & © Lyons Group.



Colossus ™ & © Marvel Entertainment Group

Entries for The Drawing Board should be sent to:

The Drawing Board
c/o Wizard Press
151 Wells Avenue
Congers, NY 10920

Submissions can be on any form of unlined paper or posterboard, and can be in any medium (oils, crayon, line art, bloody finger, etc.). Neon inks will not print. Artwork must not be larger than 8" x 11-1/4". Do not fold, bend, or roll artwork. Mail flat to avoid damage. Please enclose your name and full address. All entries are nonreturnable and become property of Wizard Press. Employees of Wizard Press are the sole judges of the contests, and all decisions are final. Good luck!

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We all had to start somewhere, right? Even elite comic book creators were little tots at one time or another. In this exclusive exposé, *Wizard* climbed into the strollers, bassinets, and cribs of a bushel of today's top comic creators. Now you, our loyal readers, have the chance to see some of today's top talents way back in the days when they were spittin' up Farina and poopin' their Pampers.

Al Ortega

1.

Al Ortega

2.

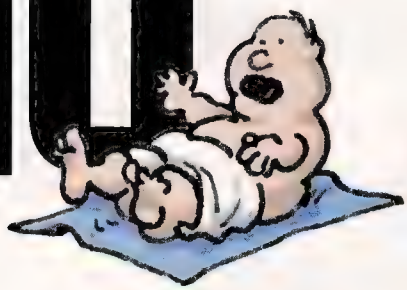
Al Ortega

3.

Al Ortega

4.

BIG



1. **Mike Allred**
2. **Jim Balent**
3. **Norm Breyfogle**
4. **Bernard Chang**
5. **Peter David**
6. **Jae Lee**
7. **Rob Liefeld**
8. **Jimmy Palmiotti**

Al Ortega

5.

J. Schuyler

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J. Schuyler

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J. Schuyler

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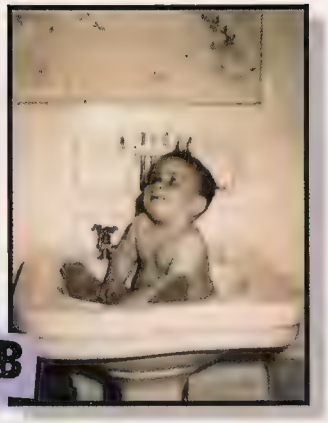


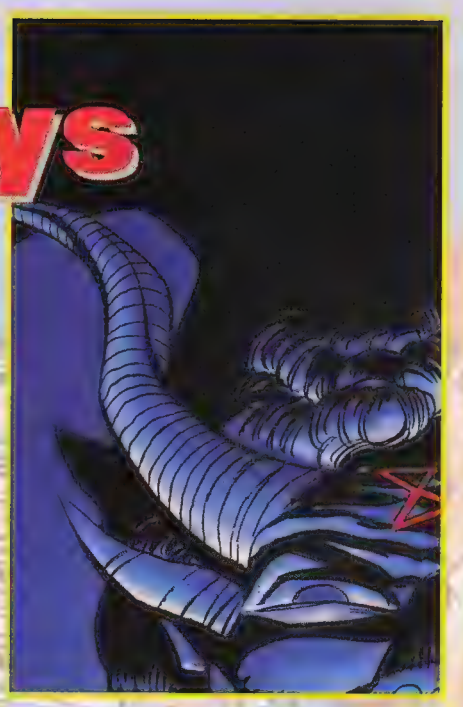
BABIES

By Rob Samsel

A look at the industry's top creators in their innocent years.

Answers: A: 7, B: 8, C: 6, D: 1, E: 3, F: 5, G: 2, H: 4

The Bad Guys Contest



We're looking for just the right **BAD GUYS** to **kill** in the most spectacular way!

Let your imagination go **wild.**

In 150 words or less, give us three good reasons why you deserve to **die** as one of the **bad guys** in THE GOOD GUYS from DEFIANT!

Have you ever gone to the post office and wondered what it would be like to **see** your photo on a "wanted" poster? Or pondered how you would feel watching an *America's Most Wanted*™ piece detailing your heinous crimes?

Crawl into **your dark side**, and think of three good reasons why you deserve to die as one of the bad guys in DEFIANT's *THE GOOD GUYS.*

The most villainous entrant's name and likeness will be **portrayed** in an upcoming issue of *THE GOOD GUYS,* in which your character will die.

WIZARD ER

To enter: Send a clear, color head shot of yourself, the official entry blank from *Wizard* or *Entertainment Retailing* (the original or a photocopy), and an essay of no more than 150 words detailing three reasons why you would make a good villain.

Winners: Two winners will be selected as follows (One from each catagory):

1) Retailer: To enter, you must currently be an owner, manager, or employee of a retail comic book store or any store that sells DEFIANT comics. If you enter the contest as a retailer, you must indicate the name of your store on the entry form, and you may not enter again as a non-retailer. Upon notification of winning, you must provide proof that you currently own or work at a store that sells DEFIANT books.

2) Non-Retailer: To enter, you must not own, or be employed at, a retail location that sells DEFIANT comic books.

Judges: The judges will be: Jim Shooter, *THE GOOD GUYS* creative team and editorial staff.

Prizes: Each winner will receive $1000 cash and a one-time appearance as the villain in an upcoming issue of *THE GOOD GUYS!*

All entries become the property of DEFIANT and cannot be returned.

Entry terms: Entrants must be at least 16 years of age on or before June 1, 1994. Entries must be postmarked no later than May 31, 1994 and received between March 1, 1994 and June 1, 1994. The winners will be notified on or before July 1, 1994.

THE GOOD GUYS

DEFIANT

Entries must be mailed to the following address:

The Bad Guys Contest
P.O. Box 844
Bethel Park, PA 15102

Entries sent to any other address will not be accepted.

Mark one only

☐ Retailer ☐ Non-Retailer

Name

Home Address

City State Zip

Age Sex Phone #

Parent/Guardian Signature (Under 18)

Retailers Only

Store Name

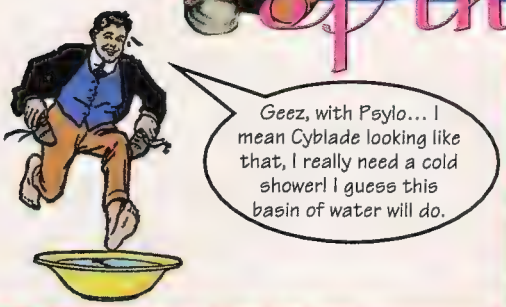
Store Address

City State Zip

Store Phone #

She-Hulk & Wonder Man ™ & © Marvel Entertainment Group.

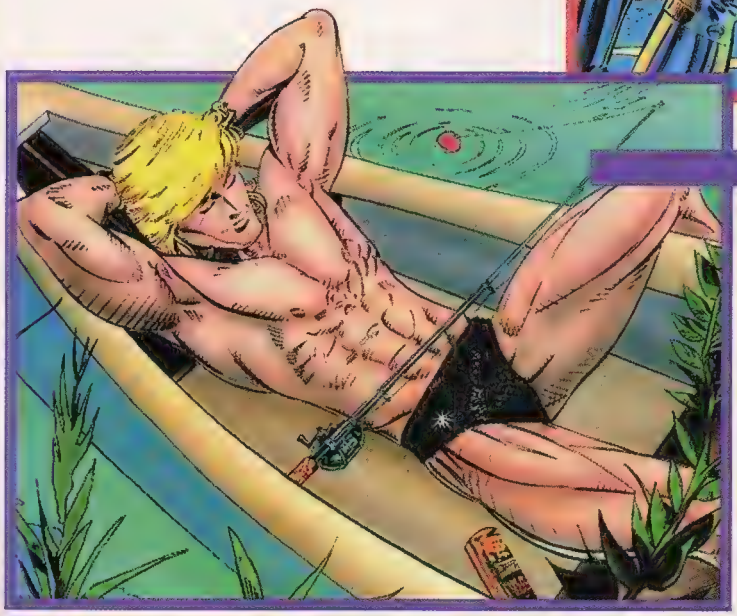
HUNK & BABE of the month



Babe — CYBLADE

Psylocke here is definitely the hottest member of the X...I'm sorry? That's not Psylocke? It's Cyblade? Oh, right: Cyblade, Cyberforce. I get it. Honest mistake. Anyway, Cybabe here is one of the hottest babes in Image Comics, if not the hottest. But before you start thinking about asking her out on a date, keep in mind she's a little tough to get hold of: she's part of the elusive band of outlaw heroes known as Cyberforce, and her phone number ain't listed, either! Combine that with the fact that she's a fictional character and it's strike three, fanboy!

Cyblade © & ™ Top Cow Productions

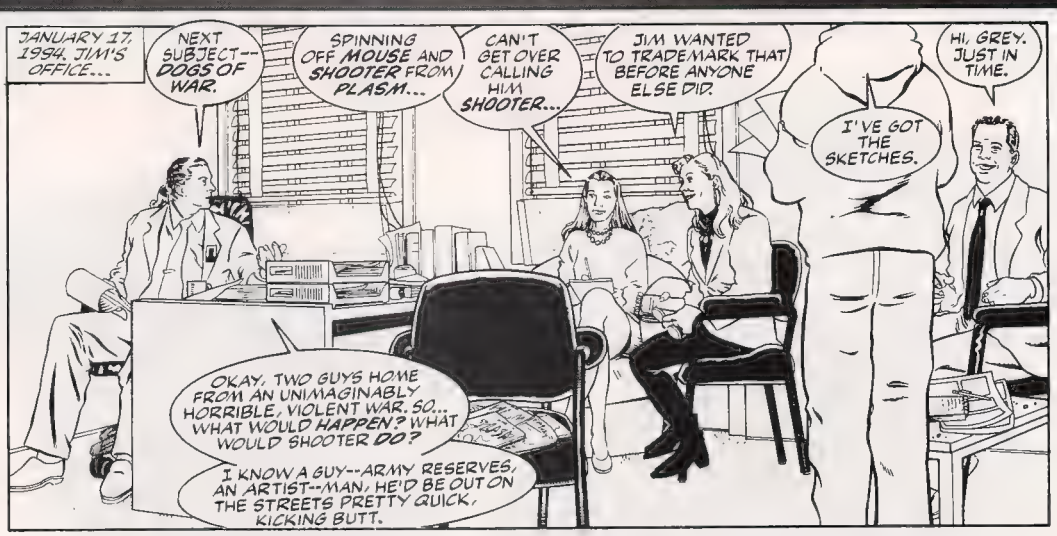


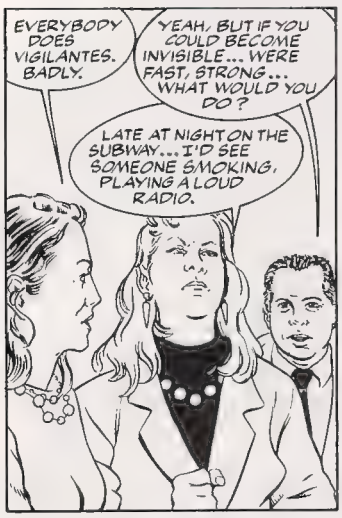
Hunk — QUASAR

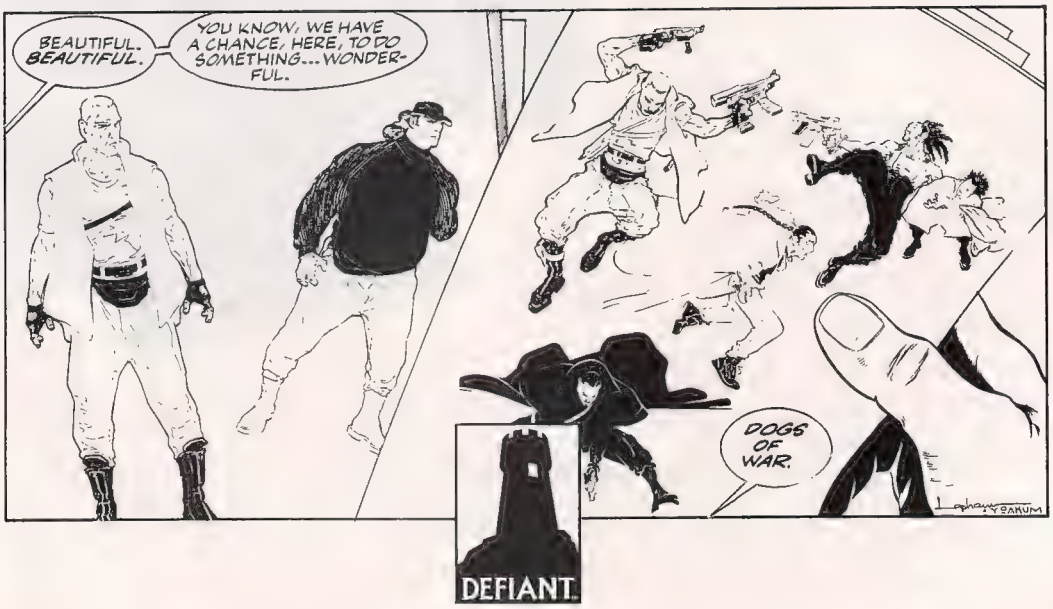
He may be one of the crappiest characters in existence, but Wendell (yeah, Wendell) certainly keeps himself in shape. Must be from lugging around all those cases of unsold *Quasar*s. So aside from protecting the universe with his mighty quantum bands, what does this heroic champion of the meek do with his time off? (Other than fishing, of course. What do you think he's trying to catch? Trout? Salmon? Red snapper?) Well, whatever it is, he'll have plenty of time to do it, since his lame-o book is about to be canceled.

Quasar ™ & © Marvel Entertainment Group

DEFIANT™ weekly editorial meeting







★★★Marching through★★★ 1994!

In the Bag:

1. **Extreme Prejudice** card from Image
2. **Valiant's** 3rd anniversary post-card
3. Richard Hescox **Fantasy Collection** card
4. Promo card from **Ken Barr**
5. **Valiant Era II** promo card from Upperdeck

Features:

- Interview with with **Robert Crumb**
- The best from Japan in **Manga Month**
- Alan Moore and Eddie Campbell discuss **"From Hell"**
- Todd McFarlane on **Spawn / Batman**
- Why you should read **"EightBall"** and **"Lowlife"**
- **As always, the largest selection of new comics, cards, videos and games available!**

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Greetings and salutations! Welcome to yet another installment of Brutes & Babes. I've started looking through your submissions for the contest—thanks for putting so much time and effort into them!

This month, we're going to look at something that's become more and more important in the last few years of comic books. It used to be something as personal as your signature or even a strand of your DNA, but now it's something that people vie for, aspire to, and copy, just to get that certain hot look. Yes, what I'm talking about is...

BRUTES & BABES

DRAWING POWERFUL COMICS WITH

BART SEARS

Style!!!

SECTION 1:

According to Daniel Webster, style is (let's just look at the whole thing): "*n.* a manner of writing or speaking in regard to language...a distinctive way of writing of an author...a characteristic mode of presentation in any of the fine arts..."

As you can see, style relates to everything done in comics, from writing to coloring, even to printing. What we're going to talk about here today is finishing style, whether it applies to penciling or inking, or a combination of both. By finishing style, I mean the look of the artwork before it is colored, and after all the rough penciling has been done.

Please keep in mind that the finished style you see in black-and-white artwork in comics can be heavily influenced by the penciler, it can be a combined effort by the penciler and inker, or it can be heavily influenced by the inker. Generally, with a tight penciler, the finished work will look more closely like his, and will relate more to his body of work than an inker's. In that rare case when a penciler and inker mesh, it becomes more of a combined effort, and they create a "new" style. When a penciler is just doing breakdowns, or very rough, unfinished pencils, the finishing style will be more closely linked to the style of the inker. I hope that makes sense. (But then again, I hope most things make sense.)

Style can be flash, it can be flair...but keep in mind that flash and flair aren't necessarily good. As with all things, if the basic form underneath is weak, then no flashy lines, no exciting, stylized finishing lines can fix that. Storytelling, layout, design, graphic use of blacks—everything is a factor in the quality of any finished comic artwork. As I've said before, style is the easy part of drawing comics. Sometimes it takes the longest, but I tend to think of it as the icing on the cake. Though maybe that's not a good analogy, because I know a lot of people who hate cake and love the icing. There's food for thought.

That might explain a lot of things about comics today.

I think they may have missed the point—although in a way they do illustrate it. Flashy clothes don't make the man or woman, nor do flashy lines make good drawing or good comic artwork. In both cases, it's what's underneath that really counts. (That was kind of deep for me...maybe I should go back to the coffee.)

LET'S TAKE A LOOK AT DIFFERENT STYLES I'VE USED TO DRAW COMICS.

SECTION 2:

During my time on *Justice League Europe*, I basically drew in three different, (mildly) distinctive styles. The first style (1) was what I used when I first started. *JLE* was my first steady job in comics, and I was having a tough time differentiating between drawing and style. The work tended to be much "linier" and not quite as fluid. After I saw how this type of line work printed, I started cutting it out and paring it back, worrying more about the fluidity of lines and clearly rendering forms and figures.

The second (2) shows more of what I'm talking about. There is less line work, and the line work itself is more fluid; everything ties together a lot better. There really aren't any wasted lines. The textures are clearly defined. Everything has a much more fluid, much more stylized, much more attractive look to it.

Then I took it one step further. I started to draw in a much simpler, more angular style (3). I started to pencil some things a little looser, which freed Randy Elliott up to add a little more of his individual stylized touch to the finished work.

I added a whole new hard-edged feel to the *Justice League* stuff that was being done. In a book like this, styles change for a lot of reasons. Not all of them are intentional. In some of these cases, as you do more work, you learn more, and you start to think more about what you're doing, and how to do it better, quicker, more clearly. All these things are factors. Occasionally, you set out to change your style for a particular reason. You'll see that in the next example.

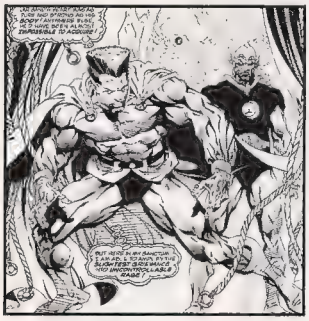
1

2

3

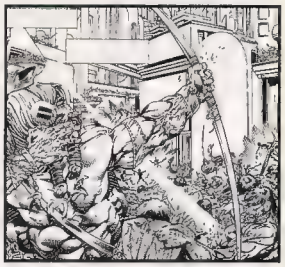
SECTION 3:

Originally, when I started working on my three issues of *Batman: Legends of the Dark Knight*, I had planned to do a fully rendered, very "liney" style with a lot of grays and a lot of tonal work in it. But when the deadline was suddenly moved up, I had to rethink my whole approach. At the same time, I discovered that it was the "Year One" Batman and not the Batman with the long ears that I had started to draw. So at that point, it was pretty easy to decide to do a very harsh black-and-white style with heavily shadowed lines. I actually found this work quite enjoyable, and it was a style which I thought was particularly suited to Batman. It was an enjoyable way to work, and I'm sure that at some time in the future you'll see this style from me again.



SECTION 4:

Ahh, Eclipso. I actually spent time developing this look, and I developed it in the hopes that it would be a quick way to draw and get a nice gray line effect, a nice tonal quality to the black-and-white artwork. It did do that, but it wasn't as quick as I had expected it to be. In fact, it actually ended up taking quite a long time, especially as more and more characters appeared on each page, as in the second end part of *Eclipso: The Darkness Within*. The basis of this style was a choppy, angular, hard-edged black line to delineate the forms and the black shapes, combined with a series of flat, small black lines which fade slightly from thick to thin, from light to dark. The small lines cross over whole masses of distinct forms, giving the overall artwork a sculpted, shaded kind of effect.



SECTION 5:

The style I used in the first few pages of *X-O Manowar* #14 (far left) was a very illustrative style that I happen to really enjoy doing, although it was not at all timely. Considering the way some comics are printed, it was hardly worth the effort. It was one of the most "drawn" styles I've ever used in comics. Hopefully, I'll get the chance to use it again.

SECTION 6:

The style I used in *Turok* was also quite liney, and a little more designy, and not quite as illustrative as the style that I employed in *X-O*. Randy added some nice double line-type work in places, and opened up a lot of the blacks to give them more of a grayish, less solid feel. That added a nice overall quality to the look of the finished black-and-white artwork. If these examples reproduce well here, the things I'm talking about will be quite obvious.

Captain Atom, Batman, Eclipso, and Valor ™ & © DC Comics. Turok ™ & © Western Publishing. X-O Manowar ™ & © Voyager Communications Inc.

SECTION 7:

For the three-issue *Violator* mini-series, I decided to pull back from all the line work I had been doing previously and attack the stuff with a much harder line. I used a much more open black line, which I think will reproduce better in comics (although the Image printing appears to be excellent). It will also leave a lot more space for some nice color work, which I'm sure this will have.

The only real feathering or tonal line work I have done in this whole series is within the blacks, just to give them a tone line to fade out of the harshness of the black (on a black object, that is; not a shadow). As you can see, the shadows are all hardlined and formed completely by the thickness of that hard line. This style is a lot of fun. With this stuff, I thought I'd do a nice, slightly comical, more comic booky style. I'm really happy with it.

VIOLATOR ™ & © TODD MCFARLANE

LET'S DISSECT DIFFERENT RENDERING STYLES!

SECTION 8:

Well, as I've said before, the heart of any good drawing is basic form. The style of line work that you put over that form is generally all flash—that's the easy part. You can basically learn to put any style over a basic form. Some styles, as you'll see, are all about basic form. That's what I would call a drawn style, and it's pretty much how comics used to be drawn years and years ago. People just drew, and their natural way of drawing became their style. These days, people kind of draw basic shapes and just add some type of style to it, especially as comics have gotten more and more popular, and more and more artists have become necessary. Individual style has sort of been blown away by a mimicry of popular styles, which is both good and bad.

When I was learning to draw comics, I was taught in my first year at the Kubert School that when you take over a comic, you should try to keep the style similar so as not to confuse the reader, then slowly change that style into your own natural style, one that's comfortable for you and which fits the way you draw. That, in essence, is what I've always tried to do in some way, shape, or form; it always seemed to make sense to me. These days in comics, individual style is very important, whether it's your style or someone else's you are using; that seems to be what's selling the books and what editors are looking for. But I guess that's neither here nor there. For right now, let's move on and look at some different styles and how they are achieved.

SECTION 9:

To the right, I've drawn a basic bubble form of an arm and chest area. The basic form is solid, all the muscle shapes are laid in, and it's ready to be finished off. To this basic form we can add any style, as you'll see on the pages which follow.

SECTION 10:

Style is tricky. "Oh ho," you say! "Well, up to this point, he said style is easy!" It's true, style is the easy part of drawing. It also has a few tricks and traps to it. No matter what style you're going to render or finish drawing in, you always have to remember to keep the style consistent and the line work correct so that you don't lose the basic forms that you've laid out underneath.

Style is really only difficult while you are learning it. If you're learning it while you are actually doing it, it's all the more troublesome. Once you break a style down into a formula, if that's the way your style goes, then it just becomes systematic—if the arm is this way, I use these lines, if it's that way, I do this, and so on. Once your style is established and you're familiar with it, it's almost like monkey work—very repetitious and, I find, quite boring. (Of course, the fun part of drawing comics for me has always been the storytelling and drawing the basic form. It's the hard part and the meat of comics. A style can be taught to anyone.)

SECTION 11:

Here we have what I call a smooth and slick style. This was rendered over the basic arm and chest drawn above. Note that all the forms are clearly defined. Everything is easy to read and weighted well. I like the style—it's clean and crisp, and prints well in any style of printing (at least for comics). It leaves room open for full color, but that is not at all necessary. Note also that the forms are not outlined with a line. The forms are suggested with a broken line, or with lines that seem to flow together; your eye fills in the gaps and keeps the forms solid. The style looks easy, but that's not necessarily true. A lot of thought goes into leaving out what is unnecessary and adding in what is necessary.

SECTION 12:

Here's what I would call an old John Byrne/Terry Austin-type style from their work years ago in general and on *X-Men* in particular. It's really a beautiful comic style. It prints well, it's relatively easy to color, and it has a nice gray quality to soften the line work. It's a style based on a simple underlying form, and it's just a matter of bringing a series of lines which are gradually lighter in weight out of black form or shape. It's very simple and very stylized, and really works well in comics. I've always loved this stuff.

SECTION 13:

Here we have one of the most popular styles today, which I would call a Jim Lee/Scott Williams style. The way I would break this style down over a basic drawing: pick a middle peak of the form, whether it be a bicep, shoulder, or chest, and hardline the peak line. On the top of that peak line, do the open, stylized type of feathering, or what I would call a pointed scribble line. Then, out of the bottom, pull a reflected light with either thick-to-thin crossform lines or light-to-dark crosshatching, or some combination of both. This style is very flashy—it gives everything a very reflective, metallic look, and is probably the most popular, copied style out there today.

SECTION 14:

This is also a beautiful comic style which I would call the Mike Mignola style. It's basically drawn over the basic form drawing. Pull a hard shadow line which defines the black shadow, then out of the shadow, pull some 'tick' lines, which just gives a little turned look to the form. It's a very clean, simple style, though it's a lot harder to do than it looks. It's very graphic, it works very well in comics, and it's very easy to read. I've always found it very attractive.

SECTION 15:

This is what I would call the Joe Kubert style. If you aren't familiar with Joe Kubert, he's easily one of the best artists ever to draw comics; his work is extremely beautiful. He works in what I would call a drawn style: his style of rendering is not done to get the look of a beautiful finished stylized result, if that makes sense. His style of rendering is built on and comes about just from basic drawing—that's the way Joe draws. He's not concerned with pretty lines—he's concerned about focusing attention when and where it should be, and helping the flow of the story. It's all storytelling. His line work defines form through light and shadow. Really, it's just good drawing, with no concern for flash or glitz, and it's really beautiful. If you haven't read his latest work, *Tor*, from Marvel's Epic line, you've really missed a rare treat. It's truly a comic masterpiece, filled with more knowledge and storytelling wisdom than any of us could ever hope to aspire to. Joe's always been one of my favorite artists. Check it out.

SECTION 16:

Here we have an example of a heavy feathering style, popularized recently by the likes of Kelley Jones and Sam Kieth. Before that, there was Berni Wrightson, before that, Frank Frazetta, Alex Raymond, Hal Foster...the list goes on and on. It's a very drawn style. It probably has its origins in the early days of printing when woodcuts were very popular. When pen and ink became printable—that is, when the printing processes became more advanced—it was probably part of an attempt to simulate the look of the woodcuts.

It's a really beautiful drawn style, and in a way, it's quite simple. You start with a heavy shadow and you feather out to the white, or you feather from the white into the heavy shadow. A little bit of crosshatching can be used to help the turning of some subtle forms. This style, like any style—although with drawn styles this is particularly true—is made or broken on the solidity of your basic form and your knowledge of how that form turns and works together with other forms, so that you can get the shadows to lay properly, to add that look of realism that this style really excels at.

SECTION 17:

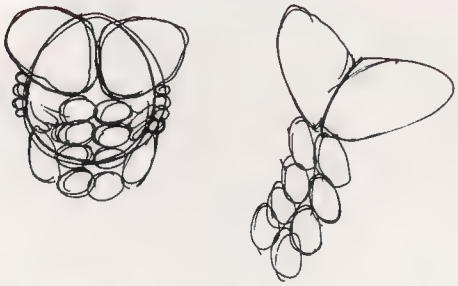
At this point, I'd just like to mention some of the factors other than just the style of rendering which apply to any artist's "style." Final line style and finishing style—that's all we've been talking about here, but that's not all there is. There's an artist's particular form of layout, an artist's style of storytelling, an artist's use of blacks and placement thereof, the basic form that the artists work off, the kind of pacing they use, how they proportion their figures...all these factors add up to an artist's finished style. These are all the hard things to learn and the hard things to formulate, as opposed to the basic finishing style, although occasionally that can be the most time consuming. (There I go, repeating myself again. I hope everything's clear and you get the point.) An artist's style is basically a sum of all these things. I'm sure our future articles will look into this stuff more and more. But today, we dealt only with the final rendering line. OK, let's move on.

Dear Brute & Babe

SECTION 18:

Lee Walton of Valencia, Calif., sent this nice picture of himself and asked for some basic tips on comic drawing. Well, Lee, one of the most basic tips I can give you is: if you want to draw, draw all the time. Keep that pencil smokin'! Always remember basic form—don't draw anything starting with a finished line (like a finished eye or a finished muscle). Always do an understructure, which consists of blocks and cubes that make up all forms: cars, humans, cats, dogs, trees, houses, everything consists of basic underlying forms that you need to start training yourself to see.

If you can draw a nicely proportioned basic form, you can easily learn the finishing line work that goes over it. Put a border on all of your drawings, and don't cut off hands or feet or legs or anything else. Start designing your work to fit within a space. That's another reason why basic forms are important: if you start drawing finished forms, you're always going to run off the paper or run out of room. If you lay out all the basic forms first, you can see that they're going to fit within your space and look correct and make a nice finished piece of artwork. Always start with basic forms. Good luck to you, Lee!



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SECTION 19:

Owen Boynton of Jutry, Switzerland, wrote me and said he would like us to add a section to Brutes & Babes for younger kids. Well, Owen, your wish is my command. Starting with Brutes & Babes in *Wizard* #33, we will be devoting an entire page to younger readers. Here's to you, Owen—I really hope this will help you out!

Our next letter is from Randy Robinson of Sitka, Alaska. Randy writes in asking if I could explain a little better how to draw chest and abdominal muscles. Well, Randy, to the left I've provided a couple of simple drawings which bubblize the muscles of that area, to hopefully tie together and work with each other. Note how the abdominal muscles stack and fit within the larger basic form of the stomach, and how the chest muscles almost form butterfly wings above them, depending on the movements of the arms. Remember, the muscles always flow and move—keep that in mind.

To the left, I've drawn a quick finish line over some basic bubble forms to give you an idea of how the chest can be finished and how it looks with a simple final line over it. Keep watching future Brutes & Babes as we delve deeper and deeper into musculature and anatomy. Good luck in drawing, and good luck to you in drawing comics, too!

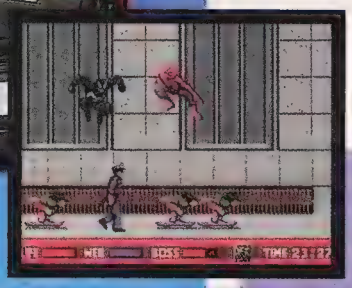
CLOSING:

Well, that brings to an end another edition of Brutes & Babes. I thank you all for reading. Keep an eye on this space for the results of the Second Mighty Brutes & Babes Art Contest. All my best!

CONTEST

Sega CD™-rama Mama!

KNOWING FULL WELL THAT YOU CANNOT EXIST ON COMIC BOOKS ALONE, AND THAT A GROWING BODY NEEDS FRESH AIR, SUNLIGHT, AND EXERCISE TO GROW UP STRONG AND HEALTHY, WIZARD PRESS HAS DECIDED TO COUGH UP AN AWESOME HOME ENTERTAINMENT SYSTEM SO YOU CAN STAY HOME AND PLAY VIDEO GAMES IN THE DARK WHILE STUNTING YOUR SOCIAL SKILLS.



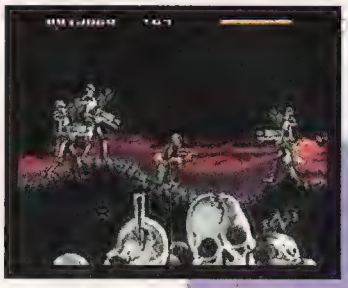
Here's the kickin' stuff you can win:

Grand Prize (One winner and one winner only)

A Sega and Sega CD home entertainment system, including the Sewer Shark CD video game!

(WE HAVE NO IDEA WHAT THE HELL *SEWER SHARK* IS, SO JUST IN CASE IT REALLY STINKS, WE'VE ALSO THROWN IN *THE AMAZING SPIDER-MAN VS. THE KINGPIN* AND *THE TERMINATOR* CD VIDEO GAMES. NEAT, HUH?)

BATTLE VENOM, THE HOBGOBLIN, AND OTHER VILE SPIDER-FOES WHILE ATTEMPTING TO OUTWIT THE KINGPIN OF CRIME!



AS KYLE REESE, BATTLE THROUGH A TERMINATOR-RAVAGED FUTURE, THEN GO BACK IN TIME TO REWRITE HISTORY!

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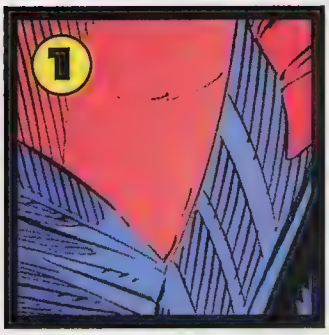
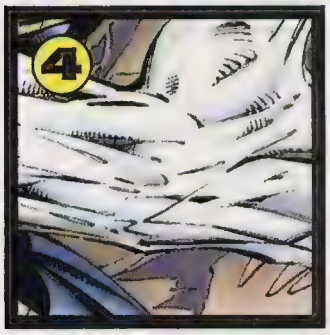




Here's the Deal:

Shown here are portions of six recent comic book covers. The only way you can win that awesome Sega prize is to guess which six comics (we're talking particular issues with numbers here) these were lifted from. To make it a little easier on you, we'll give you a little hint: each of the six covers that the panels were lifted from were published in the last six months by either Marvel, DC, Image, or Valiant. See? It ain't so tough. When you've figured it out, list the six comics these six panels were taken from, fill out the rest of the entry coupon listed below, and mail your entry to:

Sega CD Contest
c/o Wizard Press
151 Wells Ave.
Congers, NY
10920-2064

The Fine Print

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and...and... Wow, I can't think of anything funny. Print your name, address, city, state, zip code, telephone number with area code, the name and address of the store where you purchase comics, and the six particular comics from which the panels were taken on the official entry form, a three-by-five-inch index card, or a standard postcard. Enter as many times as you like. Mail each entry to Sega CD Contest, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. No mechanical reproductions will be accepted. All entries become the property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winner. No cash equivalent or substitute prize is offered. The prize will be awarded in the name of the contest winner, and is not transferable. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. **ALL ENTRIES MUST BE RECEIVED AT CONTEST HEADQUARTERS BY APRIL 14, 1994.** Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winner will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on April 15, 1994, by Wizard Press.
For the name of the winner, available after May 2, 1994, send a stamped, self-addressed envelope to Sega CD Contest, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just look in future issues of *Wizard*!

WIZARD #32

SEGA CONTEST

ENTRIES DUE BY APRIL 14, 1994!

NAME (PLEASE PRINT CLEARLY) _____ AGE _____

HOME ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

STORE NAME (WHERE YOU BUY YOUR COMICS) _____

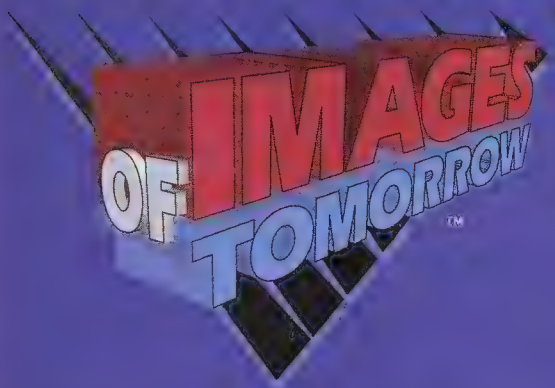
STORE ADDRESS _____

CITY _____ STATE _____ ZIP _____

Slap those answers down here:

1. _____ 4. _____
2. _____ 5. _____
3. _____ 6. _____

fifteen months from now...



SkyWatch is in ruins, wrenched from the heavens by a force beyond belief.

StormWatch is desperate, a haunted band of heroes running for their lives.

Spartan, their leader, is on the verge of losing a second team.

A madman is moments from ruling Earth.

And Battalion, the only one who can fix things, has been dead for a year.

... but you don't have to wait that long.

Presenting The Future of Comics:

Shipping 15 months early from WildStorm Productions and Image Comics
A story of Stormwatch in 1995, available May, 1994

by Steve Seagle, Scott Clark, and Trevor Scott

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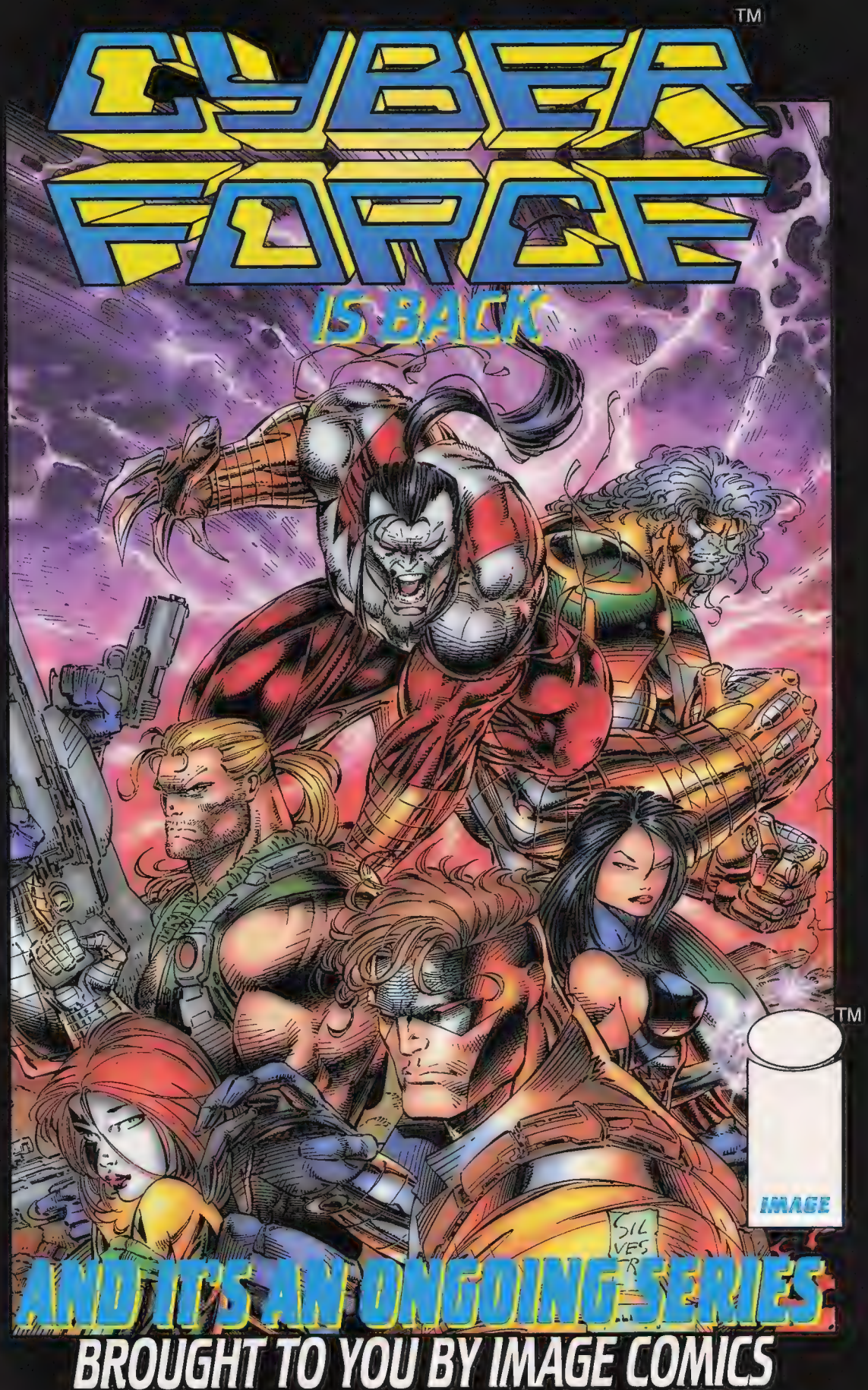
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IS BACK
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CUT & PRINT

The comic insider's guide to Hollywood.

BY DAVE GALVAN

The Phantom: fighting futuristic crime the FCC way.

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THE GHOST WHO WALKS

KEEPING PACE WITH THE PHANTOM IN THE YEAR 2040.

The Phantom 2040, a new half-hour weekly syndicated adventure based on Lee Falk's classic hero, is due for release in fall 1994. *Phantom 2040* is an animated series designed to meet both FCC and broadcaster guidelines for socially responsible, nonviolent programming. Hearst Entertainment, which brought us *The Legend of Prince Valiant*, also promises that careful attention has been given to the quality of writing and animation.

Phantom 2040 has a very stylized look. The series's visuals have been shaped by two alumni of *Aeon Flux*, the cult series which airs on MTV's highly rated *Liquid Television*: Peter Chung *Phantom*'s character designer, and Osamu Tsuruyama, the animation director.

The Phantom—or "the ghost who walks," as the legend has it—is a classic character who predates even Batman; he originated back in the days of Christopher Columbus. *Phantom 2040* is set almost 50 years into the future, in Metropia, a futuristic city with virtual reality chambers, holographic camouflage, and multisensory implants. Metropia's society is one in which social and environmental issues have been eclipsed by the city's high-tech glamour and glitz. Human values have been completely lost.

Beneath the great metropolis is another world: Ghost Jungle, an ever-expanding maze of underground caverns, abandoned shopping arcades, and tunnels. This is the place the newest Phantom calls home. Defender of the innocent and defenseless, the Phantom never kills, and carries a weapon only to defend himself from villains and robots. He believes that he can make a difference, and he has the history to prove it.

The regular cast includes a wide range of characters. Dr. Jak (voiced by Mark Hamill of *Star Wars* and *Batman: The Animated Series*) is the ultimate tabloid journalist, with eyes and ears that feed direct video to millions of viewers. Vaingloria (Deborah Harry, formerly of the pop group Blondie) is a fast-rising rock star whose multiplier-mirrors cause audiences to love her. Mr. Cairo (Paul Williams, voice of the Penguin in *Batman: TAS*) appears only in holographic projects, prompting everyone to wonder whether he's real or a computer virus. Other characters include Sean One, a nine-foot-tall being who was born in the microgravity of a space station, and Sparks, a streetwise Latino kid whose computer hacking skills become valuable to the Phantom.

The series also stars Margot Kidder (Lois Lane from the Superman movies) as Rebecca Maddison, Ron Perlman (the Beast in TV's *Beauty and the Beast* and the voice of Clayface for *Batman: TAS*) as Graft, Carrie Snodgress (*Diary of a Mad Housewife*) as Aunt Heloise; and Scott Valentine (Nick on *Family Ties*) as the Phantom.

The show's story editors are Garfield and Judith Reeves-Stevens, two Emmy-nominated writers who have worked on *The Legend of Prince Valiant*, as well as *Batman:*

TAS. John Arnold, an associate professor at the College of Education and Psychology at North Carolina State University, is the show's educational consultant.

Twenty-six episodes will air weekly starting in the fall of '94. Mattel has already licensed the series for a toy line. *Phantom 2040* appears to be something to look forward to in today's world of violent and uninteresting television. Watch for it.

Rumors about the next *Star Trek* movie are flying faster than Rush Limbaugh to a donut shop. It'll star the *Star Trek: The Next Generation* crew and is set to start production in April. Paramount seems to be a bit nervous about launching *ST:TNG* onto the silver screen, so in order to attract as many Trekkies as possible, the film—set to start production in April—will feature classic *Star Trek* characters played by the original cast members.

The screenplay is still being written at press time, but the main rumor right now is that the current *ST:TNG* season will end in a cliffhanger which will be resolved in the feature film. Apparently, either one of the Enterprises will travel through time to meet the other or the original cast will be seen in flashbacks; they will be menaced by an important antagonist from *ST:TNG*, possibly the Borg. There were plans at one point for this movie to be a vehicle for the original *Star Trek* cast, with *Next Generation* cast members in cameo roles, but this idea seems to have been nixed by certain actors. Brannon Braga and Ron Moore will script, with Rick Berman serving as executive producer and David Carson, who directed the *Deep Space Nine* pilot, directing the film.

Meanwhile, *Star Trek: Voyager* is scheduled to start shooting this fall. It will be the flagship TV show on the new Paramount TV network (see sidebar). This is probably the most far-out *Star Trek* series of all. It takes place in the same time as *The Next Generation* and *Deep Space Nine*, but through a series of complicated circumstances, the heroes' spacecraft is transported far away from Federation territory, with little chance of returning.

There will be eight main characters, including a colonist from a planet settled by Native Americans; a Vulcan; a half-Klingon, half-human female; a couple consisting of people from separate species; and a holographic character. Executive producer Rick Berman promises new aliens (isn't that what they promised for *ST:TNG*?) and great stories and characters.

Miramax Films has announced that it will release *The Crow* on Friday, May 13, 1994. The picture's star, Brandon Lee, was shot and killed March 31, 1993, while *The Crow* was being filmed. The movie is based on J. O'Barr's mini-series of the same name; look for several related projects to be released in the upcoming months, including reprints of the Kitchen Sink Press trade paperback.

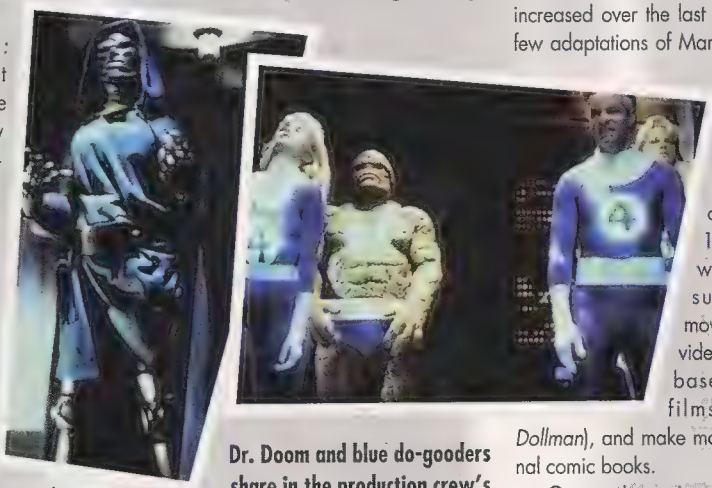
Fantastic Four: The Movie, originally scheduled to be released in the fall of 1993, is officially 100 percent dead. Neue Constantine Pictures, which owns the film outright, has decided to put the picture "in the can"—that is, to stick it on a shelf; the company has no plans to release it. Neue Constantine has paid Concorde all the money that it cost for the company to make this picture, so Concorde won't lose any capital, but as you can imagine, there's some disappointment on the part of the cast and crew, who worked hard to make this picture as good as it could be. The producers weren't happy with the film, however, so the entire project has been buried.

The script followed the comic book's storyline pretty closely. The titular foursome are shot up into space to harness the power of a mysterious comet. When their spacecraft malfunctions and the comet's energy floods the vessel, the humans acquire superpowers. Their ship crash-lands in Latveria, where they find Victor Von Doom, an old friend of Reed's who blames him for the accident which now forces him to wear a mask. The entire script is perfect, and it may get a second go-round, since Neue Constantine is trying to persuade a major production company to produce a big-budget FF movie.

"Wait—maybe we can buy the rights to the film! Yeah, we'll put it out ourselves!" "No, Doom—it's over. We'll never see the light of day."

Speaking of the FF, Marvel is looking into rereleasing the Fantastic Four radio series from the 1970s, perhaps to college radio stations. Although Marvel owns the show, it doesn't own the rights to the master recordings. Interest in the show has increased over the last year; it's one of the few adaptations of Marvel properties which doesn't embarrass the company.

Full Moon Entertainment will launch its own comic book line in 1995. The studio, which has been very successful making movies that go direct to video, will launch comics based on its popular films (*Puppetmaster*, *Dollman*), and make movies based on original comic books.



Dr. Doom and blue do-gooders share in the production crew's torment over the killing of the *FF* movie. "How can I take over the world from a movie studio shelf?!?" cries Doom in an uncharacteristic moment of passion.

George Lucas is now getting ready to write the first of three *Star Wars* prequels (and a fourth Indiana Jones movie!). There isn't really all that much to say about this: it's being kept very hush-hush. All I know is

Fantastic Four © & ™ Marvel Entertainment Group. The ill-fated movie owned by Neue Constantine Pictures.

that the story revolves around a young Ben Kenobi and Anakin Skywalker before he became Darth Vader. Lucas plans to shoot all three prequels at once, releasing the first one in 1997—the 20th anniversary of *Star Wars* (has it been 20 years already?!)—the second in 1998, and the third in 1999. There's a rumor that Mark Hamill will play Anakin Skywalker, but no one will confirm that.

Lucas is also planning sequels to the *Star Wars* trilogy. The only thing I know about the concluding trilogy is that Dark Horse Comics has been told not to do stories involving Darth Vader, Wookiees, or anything from before the first film. It's been hinted that Wookiees are very susceptible to the force, and it's possible that they may become the next generation of Jedi in the very last picture.

"RRRRRrrraaarrraaaaggghhnnnhhHHH!" Wookiees, the next generation of Jedi?

CHEWBACCA'S FATHER ITCHY FROM *THE STAR WARS HOLIDAY SPECIAL* © 1993 GEORGE LUCAS

The word around the industry is that Lucasfilm might disown *The Star Wars Holiday Special*, which aired on TV in 1978. This was a story in which Han Solo tried to get Chewbacca back to his home planet for Life Day, a sacred Wookiee holiday. The special had all of the primary cast members from the first film (except Sir Alec Guinness), mostly in cameos, and revolved around Chewie's wife, son, and father. Art Carney, Bea Arthur, Diahann Carroll, Harvey Korman, and Jefferson Starship made appearances.

I recently obtained a CD of the original Broadway recording of *It's a Bird! It's a Plane! It's Superman!* It's not as bad as I originally feared, and there are some interesting lyrics. In "Doing Good," Superman sings, "It's a satisfying feeling when you hang up your cape/to know that you've averted murder, larceny, and rape..." Rape? Gee, I thought this was a family show.

The story is a familiar one, but you can't expect too much. Linda Lavin (*Alice*) gives her breakthrough performance in a wonderful version of "You've Got Possibilities."

Anyway, I do recommend the CD, which you'll have to special order from a music store. Four bonus tracks which were cut from the Broadway show are also on the CD, including an alternate version of "You've Got Possibilities."

The Flintstones is currently in postproduction, but snippets of scenes have been shown to the press. From what I've seen, it looks great, and the car is an exact replica of the one in the cartoon series. By the way, the script of the movie has a whole story unto itself: 35 people worked on it, and they seem to be arguing over screen credit. The writers include Steven E. De Souza (who wrote both *Die Hards*), Gary Ross (*Big*), and Lowell Ganz and Babaloo Mandel (co-writers of *City Slickers*). Universal hopes that all the money it put into scripts and plot treatments will be made up when the film is released this summer.

Speaking of Universal, the studio has hired Chuck Pfarrer, who wrote the Jean-Claude Van Damme action film *Hard Target*, to pen a draft of *The Green Hornet*. Joe Dante may direct.

Last December, Warner Bros. held auditions in New York City's Manhattan Union Square Theater. The company was looking for an actor to play Robin in the next Batman feature. The whole thing apparently was legit, not a publicity gimmick, as some were speculating. The studio was looking for a male 14 to 20 years of age with an attitude, regardless of race. No news on whether any candidates were found.

Turner Broadcasting System Inc. has bought out its partner, Apollo Investment Fund L.P., according to the Associated Press. Turner paid around $255 million in cash and assumed debt, and is now the sole owner of the rights to Hanna-Barbera, the company which produced *The Flintstones*, *The Jetsons*, and *Yogi Bear*.

A very good source at Warner Bros. tells me that they're considering an animated Lobo feature á la *Batman: The Animated Series*. It's in the hypothetical

SIX NETWORKS?!!

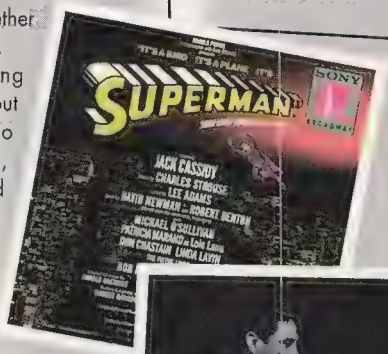
Paramount Communications Inc. and Warner Bros. have both announced plans to start their own television networks. Should one or both networks get off the ground, viewers would have a greater variety of programming choices.

Warner Bros., which is owned by Time Warner Inc., currently produces four weekday cartoons for the Fox Network, including Steven Spielberg's *Tiny Toon Adventures*, *Animaniacs*, and *Batman: The Animated Series*. Warner's contract with Fox allows the company to produce cartoons for other networks, meaning that Warner Bros. could base TV shows on characters that it alone owns. Since Time Warner also owns DC Comics, we all know what this might mean, don't we?

Paramount also has television experience. It owns the biggest phenomenon ever to hit the airwaves: *Star Trek*, which has spawned six feature films and two syndicated TV series in addition to the original shows. (Paramount is also planning to make one new film and series. See main article.) Of course, both Paramount and Warner Bros. would be able to learn from the mistakes made by Fox when it started up its network.

Some Fox network affiliates in small towns claim that the company often uses strong-arm tactics, and the affiliates hope that a fifth and possibly sixth network would give them a little more bargaining power.

Paramount's bid to start a network may be affected by the company's next owner. Viacom, which owns MTV and other networks, and QVC, the home shopping channel, have both made bids to buy Paramount. At press time, the matter had yet to be settled—the parties went to court over the issue—although observers expect that QVC will win out, since it made the better offer.



SUPERMAN © & ™ DC COMICS; "IT'S A BIRD! IT'S A PLANE! IT'S SUPERMAN!" © 1993 SONY MUSIC ENTERTAINMENT

"It's a bird! It's a plane! It's Superman!" Action-packed singing and dancing for Superman and Lois Lane.

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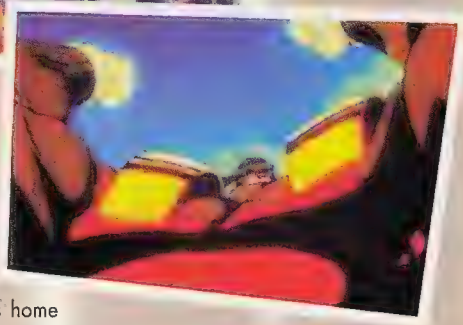
YOUNGBLOOD © & ™ ROB LIEFELD

stages right now, and hinges upon how the executives feel the animated Batman film does. Unfortunately, *Batman: Mask of the Phantasm* has officially died a quick death. It brought in a little over a million dollars nationwide on its opening weekend, and Warner Bros. seemed very disappointed.

The Youngblood cartoon: too violent for CBS?



There are several possible reasons for the movie's failure. One, there wasn't much publicity about it. Sure, trailers were aired during the TV series, but that isn't going to get the average joe on the street to go see the film. Of course, fans of the show are going to see the movie; you have to make the guy who comes home from work and sits down to watch TV think, "Hey, that looks cool." Two, snubs from the media. Siskel and Ebert didn't review the movie on their syndicated TV series, and my local newspaper, *The* (Portland) *Oregonian*, didn't review it until four days after its release—and then they didn't even bother to send one of their movie critics to see it; they simply ran a review from a syndicated service.

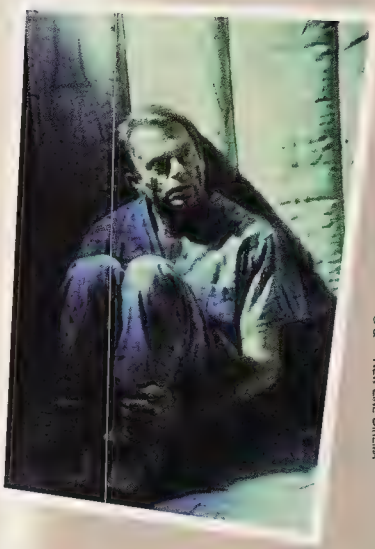
The final nail in the coffin is pretty simple: the movie was disappointing. Everyone at the theater I saw it in felt let down. The story was hackneyed—there wasn't one original idea—and the animation didn't look any different from that in the TV series. If you're going to release a film that's based on a TV series, then you have to give the audience something better and different to watch. Why would the viewing public want to spend seven bucks to see something it can see for free on television? Also, the story was much too dark. I understand that the producers wanted to make the character darker than in the TV series, but couldn't they have at least thrown Harley Quinn into the film to lighten it up a little for the 11-year-olds?

In any case, theatrical sequels seem unlikely. It's still possible that Warner Bros. could decide to make movies for video release, however. That was the company's original idea, and it's what they should have done with this stinker.

The Youngblood cartoon from the newly formed Roustabout Productions is currently going through all the regular stages of development. A one-minute presentation reel, made by Roustabout as part of its pitch to Rob Liefeld, has been released to the press, and Roustabout just finished a three-minute presentation pilot that will be used to sell the series to a network. From what I saw, it looks great. The animation is five times better than *X-Men*'s, bearing a slight resemblance to "Japanimated" films like *Akira* and *Heavy Metal*.

CBS wants to air *Youngblood*, but it also wants to cut a lot of the violence, which is visible right from the start of the presentation pilot. Liefeld, on the other hand, doesn't want to change a thing, and will more than likely turn CBS down for another network. The details of Roustabout and Liefeld's agreement will be made public at a later date, but Liefeld will retain full ownership of his characters—an option which wasn't allowed him by any other animation company which negotiated with Liefeld.

Another interesting side note: the logo for Roustabout was designed by former *Uncanny X-Men* and current *Spawn* letterer Tom Orzechowski. Tom is good friends with Lance Falk, one of the founders of Roustabout, and he sent Tom some preliminary sketches of the logo. From those, Tom designed the finished product. Falk is a veteran from Hanna-Barbera, and was a character designer for the short-lived *Capitol Critters*, which aired on ABC a season or two ago.



© & ™ NEW LINE CINEMA

So...there will be *no* dinosaurs, right?

In the Mouth of Madness is John Carpenter's new film from New Line Cinema. It stars Sam Neill (from *Jurassic Park* and *The Piano*; he also recently voiced a cat burglar on *The Simpsons*), Julie Carmen, and Charlton Heston. The film's about an insurance investigator named John Trent (Neill) who must find a missing horror writer whose latest novel wreaks havoc on the life of anyone who reads it. Written by Michael De Luca (*Freddy's Dead: The Final Nightmare*), *Madness* is scheduled for release in September '94.

The new Warner Bros. catalog is out, and it includes such goodies as Bugs Bunny neckties, key rings, and pens. In the very back, there are various items featuring DC characters, including Superman golf balls, a green glow-in-the-dark kryptonite rock, shirts, mugs, and a really cool Justice League jacket. The prices are very reasonable. To order its most recent catalog, dial Warner Bros. at (800) 223-6524.

That's it for this issue. Next time, I'll be back for more news, and a major write-up on the script of the latest superhero movie—*The Shadow*! ☆

Dave Galvan is a freelance writer based in Portland, Ore., who specializes in the entertainment industry. He'd like to thank Christen Eckles, who helped with this issue's article, for going beyond the call of duty.

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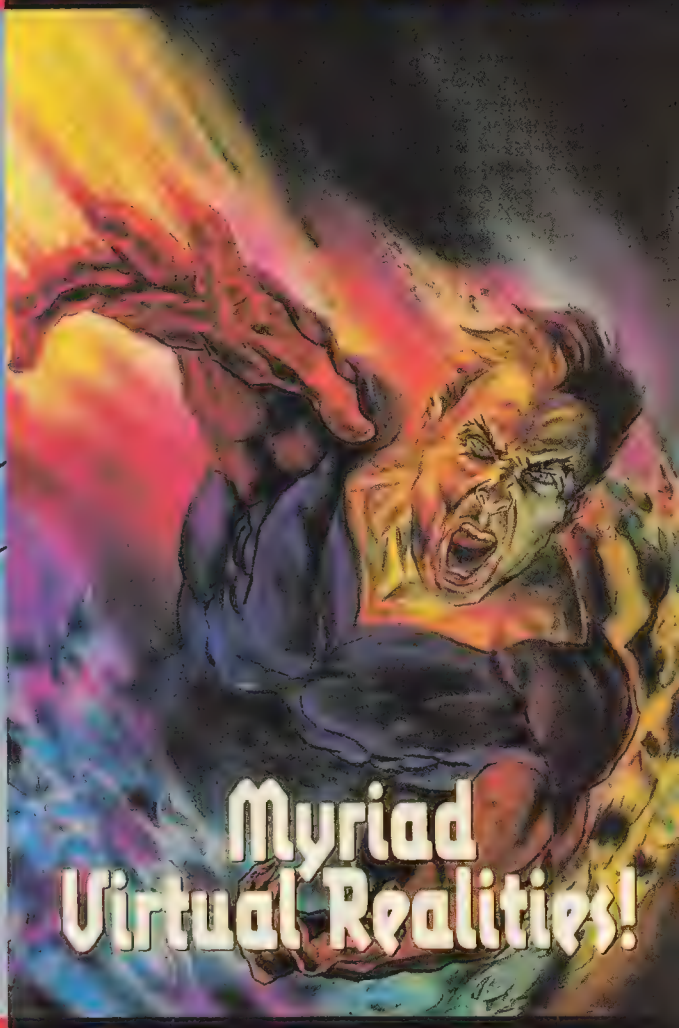

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THE GOOD, THE BAD, AND THE UGLY

A LOOK AHEAD AT DC'S PLANS FOR ITS STABLE OF SUPERMEN, THE DOWNFALL OF LEX LUTHOR, AND THE APOCALYPTIC RETURN OF DOOMSDAY. BY PATRICK DANIEL O'NEILL

DC COMICS IS MAKING IT NO secret that it wants to keep Superman's enormous success in 1993 going in '94. Unfortunately, Superman's (and the entire DC Universe's) next major storyline in 1994 will center around this summer's continuity-fixing *Zero Hour: A Crisis in Time* mini-series, and the publisher is carefully guarding its plans as to what role the Man of Steel will play in it. However, it's more than happy to spill the beans on its other big Superplans.

THE BAD: LEX LUTHOR EXPOSED.

The Fall of Metropolis

TALK ABOUT GOING OUT WITH a bang! For his final issue of *Action Comics*, #700, writer Roger Stern is introducing a major plotline, "The Fall of Metropolis." You see, Lois Lane has finally ferreted out the truth about Lex Luthor II and his evil machinations, and she reveals them to the world.

Of course, not all the world will believe her, as Stern points out. "We're going to have this big revelation and expose Luthor and all this stuff—but will that necessarily change the way that some people think of him?" he asks. "There's still a lot of people out there who think that Richard Nixon was a really great president who got a raw deal. Go anywhere outside the coasts or south of the Mason-Dixon Line: 'Aw, he didn't do nothin' that no one else did. He just got caught. He was a good president.'

"Sure, there will be shock and outrage when Luthor's secrets are revealed—but how long will that last?" Stern continues. "How long will Metropolis last without him at the head of LexCorp? We hinted at that a little and danced around it in the period when Luthor faked his death and had himself rebuilt. What will happen now? There are all these new possibilities opening up."

As we learned in that previous storyline, LexCorp seems to be the economic engine that drives Metropolis—and Stern says that Luthor intends to take the city with him if he has to go down. "The important thing to keep in mind with the Superman titles is that we deal a lot with consequences," he notes. "In the old Weisinger days, they'd do wild things—'Jimmy's been turned into a werewolf!'—and then resolve them, but what sort of stresses does that put on your body? Didn't it hurt like hell—or at least itch? When we did the brief Elastic Lad arc a few years ago, it hurt like hell. I'll bet that until last year, no one would ever have guessed that we'd do to Coast City what we did to Coast City...and that's had incredible repercussions."

Luthor's problems are not the only thing happening in Metropolis these days, either, according to Stern. "There's a lot building up to *Action* #700—all the Cadmus clones are getting sick. And the Underworlders, the Cadmus refugees, are blaming Cadmus—who are saying, 'No, not us. Our clones are sick too.' Luthor's not feeling real well." Luthor, after all, is a clone himself. "But he's playing all sides against the others to find a cure for himself."

Stern says that part of Metropolis will be placed under martial law, the Special Crimes Unit will be called in, and Superman will try to juggle all the crises. "A lot of people wind up getting hurt in this. That's another way things are different from the Weisinger days—people get hurt," he states.

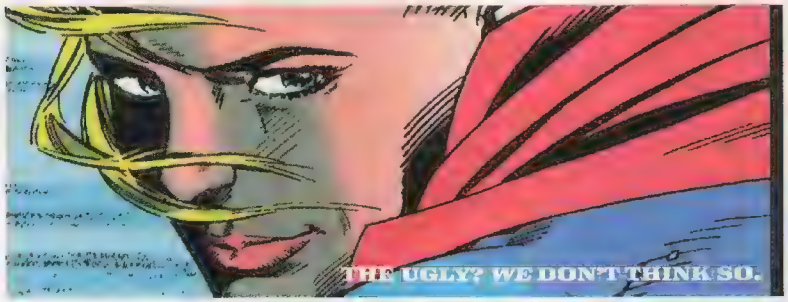
All this seemingly climactic action is really the beginning of a new story, Stern says, "much the way the real story of the death of Superman began after he died. It's a bittersweet thing for me, because #700 is my last issue. I've been doing this for six going on seven years now, and I want to kick back and take a little time off. David Michelinie is coming on, and he'll probably make me look real bad," he laughs. According to editor Mike Carlin and Michelinie himself, there will probably be one, possibly two, fill-in issues by other regular Superman writers before Michelinie takes the reins.

"The whole Luthor revelation will have as big an effect on the Superman storyline as Superman's death did," Stern sums up. "What will happen to Metropolis next? What more can we do to these poor souls?"

As for Supergirl's role in the whole saga, Stern suspects that she will remain Superman's "secret weapon," although *Superman* writer and penciler Dan Jurgens is coy about plans for the heroine. "The events [which] transpired in the *Supergirl* mini-series will have an effect on how things play out in Metropolis and Lex Luthor," Jurgens says. "'The Fall of Metropolis' will bring Supergirl into the forefront, I think."

Meanwhile, with the return of the "real" Superman, you might reasonably expect his various replacements to fade into limbo. Not quite. At least two of the erstwhile Supermen have packed their bags and moved to other locales to find adventure on their own. Yes, the newly renamed Steel has moved to Washington, D.C., and Superboy has relocated to the beaches of Hawaii. Each now stars in his own title.

What's more, the reason for their original creation, the deadly Doomsday, will also be back in April. His second (and final?) battle with Superman will occur in a three-issue mini-series, *Superman/Doomsday: Hunter/Prey*, written and drawn by Jurgens.


THE UGLY? WE DON'T THINK SO.

Doomsday Returns

"AS FAR AS I'M CONCERNED, this is the final chapter in the whole 'Death of Superman' storyline, including 'Funeral for a Friend' and 'Reign of the Supermen,'" Dan Jurgens says of his upcoming *Superman/Doomsday: Hunter/Prey*. "This is the final chapter of everything that started in November of 1992. It's over. And then I probably won't want to touch any of it ever again." The three-part series debuts in April.

"I had two main problems going into this," Jurgens recalls. "One: how do you do a series about a character like Doomsday that doesn't become three 48-page issues of Superman slugging it out with him? Two: how do you write an interesting book with a character who doesn't talk or have any thought balloons?"

Jurgens solved those problems by telling

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two stories: the first is the tale of Superman's rematch with Doomsday, and the second, depicted simultaneously, reveals Doomsday's origin. "Right away, the story in the past avoids being a slugfest. I also want this to be a very, very personal story for Superman. One of the things we haven't played around with in the Superman books is what happened to Superman as a result of his fight with Doomsday. I want to play around with the idea of Superman and fear—whether or not Superman is afraid of the one guy who took him to the limit. What does that mean to Superman to go out and go after this guy?

"When this series starts, Superman doesn't even know that Doomsday is still alive," Jurgens continues. "He has to make the decision to go after Doomsday and hunt him down. That's a bit of a different role for Superman. One of the problems I've often had is that it seems like Superman would always stand around on Earth like a dork and wait for 15 alien spaceships to come, wipe out Australia and half the United States, and *then* he'd go stop them. To me, if he were truly a man of action, if he truly had the capability to go elsewhere in the universe, he would go out and take care of these problems, and he'd become the hunter in all of this. The question becomes, by the end of the series, who is the hunter? Who is the prey?"

Superman's quest takes him to Apokolips, where he not only learns Doomsday's origin but also helps the planet's monarch, Darkseid, wrest control of his world from the Cyborg Superman.

Jurgens, who will write and pencil *Zero Hour* (which will be inked by former *Superman* artist Jerry Ordway), is quick to point out that Doomsday was deliberately created without a back story—even in the minds of his creators. "When we first started working on the 'Death of Superman' storyline, we speculated on where Doomsday could have come from and what he did, and we all had varying feelings about it," he remembers. "I know I had mine. We also felt it was OK to tell a story in which Doomsday just shows up out of nowhere. He could be a total mystery, totally unexplained. They carried it off with Wolverine for, what, 12 or 15 years?

"I've felt for so long that the Superman universe is so rational that people have the ability to understand it all, so it couldn't hurt to throw a little mystery into it," he says. "Everyone thinks they know who Superman is, who his enemies are, everything. Doomsday was our shot at throwing a wild card into it. Not only is his origin a mystery, [but] so is the reason he behaves as he does. It brought us a topic that was new to the Superman books."

If there's a possibility that Superman is afraid of Doomsday, does that destroy one element of his icon? "I think it's legitimate to ask if Superman is afraid of anything," Jurgens answers. "Let's come up with a quick—and therefore probably bad—analogy: if you're a golfer out on the course and you get nailed by lightning, what does that do to you about ever wanting to go golfing again? These are legitimate questions.

"If Superman has to go to Lois and say, 'I've found out Doomsday is alive; I have to go find him,' what's her reaction? She saw what happened the first time. Superman doesn't even know if there's one Doomsday or an entire planetful of them. He has no idea what he's walking into. So his concern and fear are legitimate questions: what do those terms mean to someone as powerful as Superman? It doesn't mean he'll walk through this with a case of total angst, but it's a chance for us to explore something different."

Superboy

"DON'T CALL ME SUPERBOY!"

So the young Cadmus product with telekinetic powers once insisted. Now he is proud to bear that name, but he still has all the attitude that made him a hit with fans. It's that attitude that will separate him from the traditional version of the Boy of Steel, says *Superboy* writer Karl Kesel.

"This Superboy has not had any guidance whatsoever—he hasn't had Ma and Pa Kent," Kesel points out. "He has the arrogance of youth, untempered by that kind of moral guidance. He'll be learning some of the harsh realities of life on a pretty regular basis. He's footloose and fancy free; he doesn't feel the sense of responsibility that the Kents placed in the old Superboy back in the 1960s. This is a wish-fulfillment character for today's teens: 'What if I had these powers and didn't have to go to school and could live in Hawaii where I'm surrounded by babes in bikinis?'"

Why Hawaii? "Hawaii sounded like a good idea at the time," Kesel laughs. "If I was 16, could live anywhere I wanted, and had an eye for the gals, there are few places that are better. It's exotic. There's an American fascination with the place—look at all the TV series that have been based there.

"We were concerned that he might be too far from the center of the DC Universe, but now it doesn't seem like it will be a big problem. I see Hawaii as his base of operations, but his territory is the entire Pacific Rim. He can have adventures in Japan, in the West Coast of the United States, without batting an eye. That's how I see his range."

Hawaii is about to undergo some major changes because of Superboy. "One of the big challenges in the first few issues is explaining the sudden burst of superactivity in Hawaii when it's never been mentioned in the DC Universe before!" Kesel laughs. "That's a negative that I think we've turned into a big positive. Superboy himself is the reason for every supervillain who shows up in the first six issues or so: the things he does draw out the bad guys. For example, there's a villain who's been living there in hiding, and when she sees Superboy, she thinks, 'It'll be great to put a costume on again and fight someone.' An accident Superboy causes in the first issue creates a villain in a later issue."

One of the remarkable elements of *Superboy* is that Tom Grummett, the series's artist, draws "the Kid" like a kid, not just a small adult. Grummett admits to not being entirely sure how he accomplishes that look: "As long as I can remember, I've worked hard on noticing the differences as people age, and I practice quite a bit. It could be something about body gesture more than anatomy and proportion. To be honest, a lot of what I do is purely on a gut, instinctive level. Whenever I approach drawing a character, I try to become that character and put myself in that character's place. Maybe that has something to do with it. And, well, I was a teenager once, too.

"When I first designed his outfit, I designed the supersuit underneath," Grummett recalls. "After that, I added things like the jacket and the glasses and earring. All those are removable, and can be replaced with other things. I've left the door open for that kind of thing in the future. Without thinking about it, I allowed for that possibility—and I guess it's a good thing I did, huh, the way styles change?"

Kesel sums up the approach to *Superboy* by noting that the book will not be divorced from its parent titles, despite the distance between Honolulu and Metropolis. Supporting characters such as Rex and Roxy Leech will still be around, and Dubbilex from Cadmus has been assigned as Superboy's chaperone, Kesel says. "Dubbilex takes to Hawaii quite well; he really enjoys Hawaiian shirts and shorts and things like that.

"Tana Moon will be back as well, as we learn some surprises about her history that link her with Superboy and Hawaii. We're introducing Sam Makoa, a full-blooded Hawaiian police detective. We'll regularly rotate in and out other supporting characters from the Superman stable; in #8 or #9, Professor Hamilton will begin a vacation in Hawaii and be there for four or five issues. I'd like to have Kitty Faulkner come out to inspect the Honolulu branch of S.T.A.R. Labs for a few issues."

Steel

"STEEL'S ORIGIN IS ALL TIED into his rebellion against the military-industrial complex he started out working for," artist/writer Jon Bogdanove explains. "And that's a theme that will recur in his story, the man versus the machine: the big political machine, the machine of the power structure, as well as the machine of his armor."

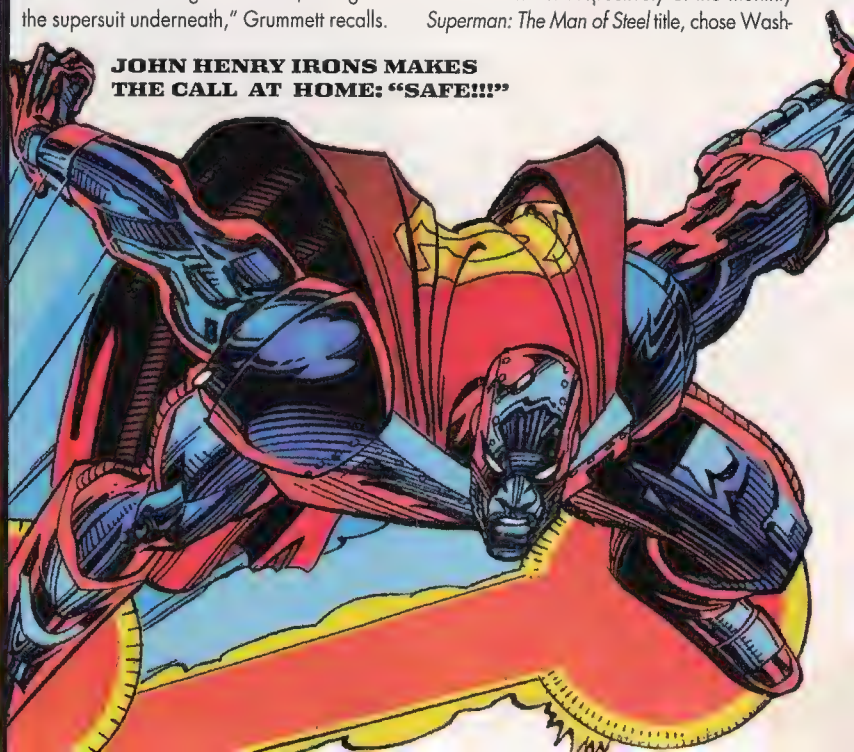
Bogdanove and Louise Simonson, the artist and writer respectively of the monthly *Superman: The Man of Steel* title, chose Wash-

THE NEW, BETTER-DRESSED SUPERBOY

SUPERBOY

The original Superboy was the young Superman. He first appeared in *More Fun Comics* #101 (January 1945) and helped introduce the Legion of Super-Heroes in *Adventure Comics* #247. Superboy's adventures were featured in his own titles for several years, although he was later revealed to be a pawn of the Time Trapper in *Legion of Super-Heroes* (vol. 3) #37. The Boy of Steel sacrificed his own life in the next issue (shown below) to save the Legion.

LEGION OF SUPER-HEROES ™ & © DC COMICS



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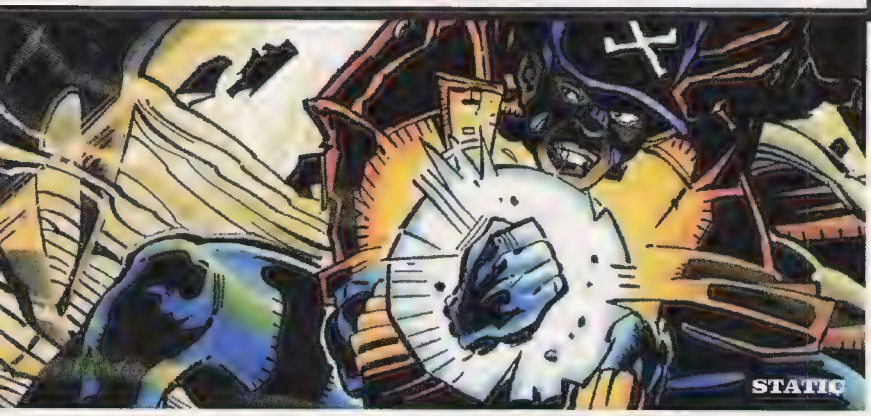
ington, D.C., as Steel's base of operations for a variety of reasons. For one, Bogdanove says, the nation's capital is a city of contrasts. "I like the dichotomy in Washington," he points out. "I was impressed when I went there as a kid, got off the Greyhound bus, and realized that if you walked two blocks in one direction, you're in cherry blossoms and marble monuments and the rich and powerful owners and runners of the country, but if you went in the other direction, you're in the heart of a ghetto. Both of those are appropriate playgrounds for John Henry [Irons]."

Simonson agrees, but notes, "I think any big city has a lot of dichotomies; any major city has a big gap between the very rich and the very poor, between the law-abiding and religious and the evil and corrupt."

kind of behind on *Man of Steel* and wanted to catch up. I suppose that when he catches up, he could take over on *Steel* again...or at least half of it. He has an idea for a story arc I'd like to see. I hope he actually writes that himself; he writes well, and it would be nice to see what he does," she says.

Steel is hardly the first superhero to derive his abilities from a metal suit, but all involved say that there are significant differences between Steel and his armored predecessors and contemporaries.

"When Weezie and I came up with Steel, we were thinking of the guy first," Bogdanove recalls. "That's probably where the difference mostly lies: there's less of an emphasis on the gadgetry in *Steel* than there is in *Iron Man*, and much more of an emphasis on the man."



Though Bogdanove designed the armored hero, the drawing chores for the new *Steel* series have been turned over to relative newcomer Chris Batista, whose previous work includes backups on *X-Factor* and some issues of *X-Men Adventures*. Batista was hand picked by Bogdanove, who says Batista's art "is good enough to keep me on my toes with my own work."

Steel is officially co-written by Simonson and Bogdanove, though Bogdanove is quick to admit that he has had major input only on the first issue so far. "We were going to co-write the whole thing from the start...in the way that Weezie and Walt [Simonson, her husband] did *Havok/Wolverine: Meltdown* together—a kind of organic blending," he explains. "They'd work out a plot beforehand, he'd write some, she'd write some, then they'd polish up each other's work. It didn't work out that way [with *Steel*], in part because I think I got obsessive about the first issue, with Weezie critiquing what I did from time to time."

Bogdanove says that his interest in *Steel* caused him to neglect his other assignments until he "dumped the whole thing back into Weezie's lap." But both still brainstorm on plots, which according to Bogdanove is a courtesy Simonson allows him.

"I don't need the help, but it would be nice to have," Simonson laughs. "I'm hoping that Jon has bailed out temporarily. He got

Simonson concurs. "Steel is different from Iron Man and [Milestone Media's] Hardware. The difference isn't in the armor, but in the person that he is. You can put on armor, I can put on armor, and we would react differently with it—we have different backgrounds and agendas. Steel's background and agenda is based on his strong sense of responsibility. That's his motivation. He's different because he has a strong sense of family...and his family and the people in the neighborhood play a major role in the stories. I think he's a more likable person than anyone else who has put on armor."

Simonson characterizes Steel's quintessential situation: "He'll do something to make things better—and one thing will get better, but everything around it will get worse. And he feels like it's his fault. He's constantly striving to put things right, even as they crumble around him. It's the juggler spinning the plates—he gets one plate spinning properly, and the others start to topple over."

A Milestone Crossover

"TEAM-UPS LIKE THIS ARE AN opportunity to really throw light on the characters," says Milestone Editor-in-Chief Dwayne McDuffie. "If you have a team-up of Daredevil and the Sub-Mariner, for instance, it tells you

something you didn't know about both of them. We have found that by bouncing these characters off each other, we have an opportunity to do some real character illumination, showing sides of the characters we haven't seen before."

Team-up? What team-up?

In May and June, the superheroes from Milestone's city of Dakota—Icon, Hardware, Static and Blood Syndicate—will meet some members of the Superman universe, including Supes himself, Steel, and Superboy.

McDuffie's not entirely sure how this all came about. "I've talked to four different people in the group, and there are four different stories that all sound completely reasonable to me," he chuckles. "The way I remember it: at a convention in New York last January, Louise Simonson said to me, 'Wouldn't it be cool if we did a Hardware and Steel crossover?' At the time I said, 'It's a cool idea, but it's a little early. I'd like to see how they bounce off each other. They're clearly coming from two different places.' I just sort of forgot about it.

"Then I guess Weezie and Denys Cowan [Milestone's creative director] were talking, and they got really into it. I said we needed to talk to Mike Carlin first. Denys talked to Mike, and it sort of blew up—we all kept thinking of more bits. We had a retreat to work it out...and the coolest thing about it is that it's a great story. It's one of the best stories, I think, to run in either the Superman books or the Milestone books in quite some time."

Bogdanove's version is slightly different from McDuffie's, but he's just as enthusiastic about the project. "I love the differences and similarities between the two characters—and apparently so do the Milestone guys and Weezie and everybody else involved," he exclaims. "When Weezie and I did a convention up here in Bangor, Maine, Denys Cowan, Michael Davis, and a bunch of the Milestone guys were here, and they had the idea of a crossover because of the similarities and differences—not just between Steel and Hardware, but Superboy and Static,

Hardware and Static ™ & © Milestone Media Inc.

and Superman and Icon. It's something that almost had to be addressed, and a story that almost had to be told.

"Ideas started flying back and forth, we got really fired up about it, and we had a sort of summit with the Milestone guys and all the editors involved, and hashed out a sort of chart for the story. Denys and I brainstormed on ideas for a villain, so it's off and running. Jenette Kahn and Paul Levitz [DC's president and publisher, respectively] are behind it, and they wanted it on the schedule a lot sooner than we all expected!"

Simonson tells a similar story. "I had wanted to do a crossover with the Milestone guys for a long time. At one point, they asked me if I wanted to write some stuff for them, but I was committed to the point where I couldn't accept," she recalls. "I told Dwayne I thought it would be fun for Steel to meet Hardware—but not in the context of any big event sort of thing. And then, in a meeting between the Milestone guys and Paul Levitz, I believe Paul suggested a crossover.

"They have a really good window of opportunity really soon, apparently," she continues. "We wanted a little more time to fit it into our continuities [on both sides], but we compressed a few storylines to manage it. We were aware three issues ahead of when it would be coming."

McDuffie says the story will "zig zag" back and forth among the May and June issues of *Superman: The Man of Steel*, *Superboy*, and *Steel* on DC's side, and *Icon*, *Static*, *Hardware*, and *Blood Syndicate* on Milestone's. He asserts that this is a solid story, not just an event. On the other hand, he admits there are strong marketing reasons for the crossover.

"We hope that Milestone fans who think they don't like Superman will look at Superman and hang around after it's over. And that Superman's billions of fans will take a look at us and maybe hang around over here," he explains.

McDuffie feels that the crossover will be an interesting exercise in similarities and contrasts. "Curtis Metcalf [Hardware] is a lot smarter than John Henry Irons [Steel]," he points out. "John is a lot more morally centered—he knows exactly who he is and what he thinks is right and how he thinks things should be done. My sense of Steel is that he is working off a debt he thinks he owes to society. And at the time of the crossover—without tipping too much of what's about to happen in *Hardware*—Hardware is a straight-out, up-and-up bad guy. It'll be interesting to compare and contrast.

"[Crossing over] Icon and Superman will be really interesting, I think," he continues. "Both of their stories are metaphors for U.S. immigration; clearly, Icon had a very different experience from Superman. For one thing, Superman came [to the planet] as a baby with no knowledge of his history, or what he was before he became a human. That's exactly the opposite of Icon, who had a long life before he got here, and remembers it all. We'll probably find out a little bit more about Icon's life before Earth...and there will be a payoff; they are going to fight."

Although *Superboy* scripter Karl Kesel is still a few weeks away from beginning work on the crossover, he admits to great enthusiasm as well. "The ideas for the Milestone crossover are still just percolating for me," he says. "I'm looking forward to it, because *Static* is one of my favorite books. I told [*Static* writer] Bob Washington that *Static* is one of the books I read to steal stuff from for *Superboy*," he adds, laughing. "I think it's that well-written. This will be a real fun team-up for me."

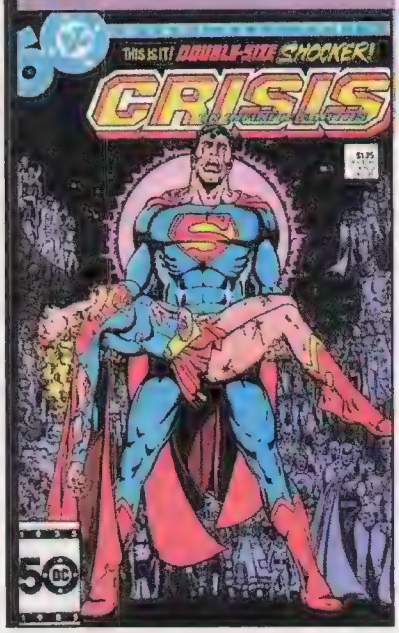
But is McDuffie afraid that Milestone might be overwhelmed by the vastness of the enormous DC Universe? "We're not crossing over into the enormous DC Universe; we're crossing over into the tiny Superman [Subuniverse], which is actually smaller than ours right now," he says. "One of the things the story does is make it extremely clear that the Milestone Universe is not the DC Universe."

"We have a fabulous villain who is doing something beyond belief to the dimensions. That's what they are—dimensions, and I can't say anything more than that without giving away the story," Simonson adds.

When asked if the "dimensions" are similar to DC's well-known anathema, "parallel Earths," Simonson laughs. "Is this parallel Earths again? I hope not—but maybe it is. What a frightening thought!" ☆

SUPERGIRL

The first Supergirl was Superman's cousin Kara from Krypton, who was sent to Earth in a rocket much as Superman had been years earlier. She first appeared in *Action Comics* #252 (May 1959), and thereafter made frequent appearances in *Action* and *Adventure Comics*, eventually receiving short-lived titles in 1972 and 1982. Supergirl died while fighting the Anti-Monitor in *Crisis on Infinite Earths* #7.



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SUPERMAN BETTER GET PUMPED, 'CAUSE IT'S GONNA BE A BUSY YEAR!

marvel man

Fabian Nicieza spills the beans on The New Warriors, details the frustrations of Cable, and reveals why Marvel is OK with him.

By Rob Samsel and Brian Cunningham

There's a joke in the comics industry that goes like this: Fabian Nicieza writes 95 percent of the books published by Marvel Comics. It's supposed to elicit laughter, but it's actually not too far from the truth.

Nicieza, who's been dubbed "the hardest-working man in comics" by his peers, certainly has a full plate. He currently writes seven monthly titles, including *The New Warriors*, *X-Force*, *X-Men*, *Cable*, *Nova*, *Night Thrasher*, and *Nomad*. That workload will soon be substantially reduced: Nicieza plans on cutting back to three monthly titles in the near future. He'll continue to write *New Warriors*, *X-Force*, and *X-Men*.

"I was simply doing way too much work," he confesses. "I had always intended to try to do the first year of my books to get them going and see how I felt afterwards. It's just too much work, so I will have ended up doing a full year of *Night Thrasher* and eight issues of *Nova*. I had ideas for both books which would have taken me well past issue #25 on both titles.

"It's not lack of love for the characters or lack of ideas—it's simply lack of time. I just think that I've stretched myself way too thin, and it was starting to show in the quality of the work. I'd rather be a writer who's known for the quality of his work—as subjective a term as that can be—as opposed to the quantity of work... It didn't seem anybody was talking about whether anybody liked the books or not. They were only talking about how

PHOTO BY AL ORTEGA

many I was doing."

Nicieza says that the cancellation of *Nomad* after issue #25 (due to poor sales) made it easier for him to leave some of his other books. He's leaving *Cable* after issue #10 and will depart *Night Thrasher* and *Nova* after his latest *New Warriors* crossover ends in June.

That crossover is the eight-part "Time and Time Again" storyline, which starts in March in *New Warriors* #47. The crossover runs through that title, *Nova*, and *Night Thrasher*. Expect major personnel shake-ups, particularly in *New Warriors* #50, the story's finale.

"It's a Sphinx vs. Sphinx war," Nicieza says. These villains, last seen in *New Warriors* #11-#13 and *New Warriors Annual* #2, "go to war over the power that used to be the male's and is now the female's. So what happens is the male Sphinx is honestly afraid of Nova. He has always been worried about Nova and he does not want the Warriors to get involved [in his war], so he takes care of them right at the beginning."

How? By sending each New Warrior to a different place in the past. "Night Thrasher goes to a plantation in South Carolina, where he is captured as a slave... He's going to be hung for having run away. Silhouette is in Cambodia, hundreds of years ago. Kymaera—that's the new name for Namorita—is going to be in ancient Atlantis in the middle of all the civil strife that was tearing her people apart back when they were savages.

"Nova is in an alternate timeline and he meets himself; in this timeline, he never gave up his powers, so he sees the Nova that could have been. Firestar is going to be at the Salem witch trials. Rage is going to be in Africa, and he actually fights a tribe of Africans who were selling their children into slavery to Dutch slave traders."

The writer explains that Hindsight Lad, the "nerdy little nebbish" who sometimes tags along with the Warriors, is left untouched by the Sphinx. He assembles a group of heroes to help force the male Sphinx to return the Warriors to the present. These characters, who become the "new" New Warriors (the Newest Warriors?), include Darkhawk, the female Turbo, Dagger, Alex Power (formerly of Power Pack), and Bandit (from *Night Thrasher*). Nicieza adds that some of these recruits will remain with the team after the story's conclusion, while other established members will probably leave.

However, the following *New Warriors* storyline will focus on Speedball, whose plight in "Time and Time Again" Nicieza feels is one of the story's most interesting aspects. The character "is not displaced through time, because he really can't be displaced through time." Instead, he finds himself in a dimension composed of the kinetic energy which comprises his body. The nature of this kinetic energy will be explored in the follow-up to "Time and Time Again."

Nicieza says that there has been talk about Speedball and Speedball/Rage mini-series, but concedes that the sales of *New Warriors* don't warrant spinoff series. However, *Justice*, a Nicieza-penned mini-series, is on schedule for a summer release. It's a solo story about the former Marvel Boy.

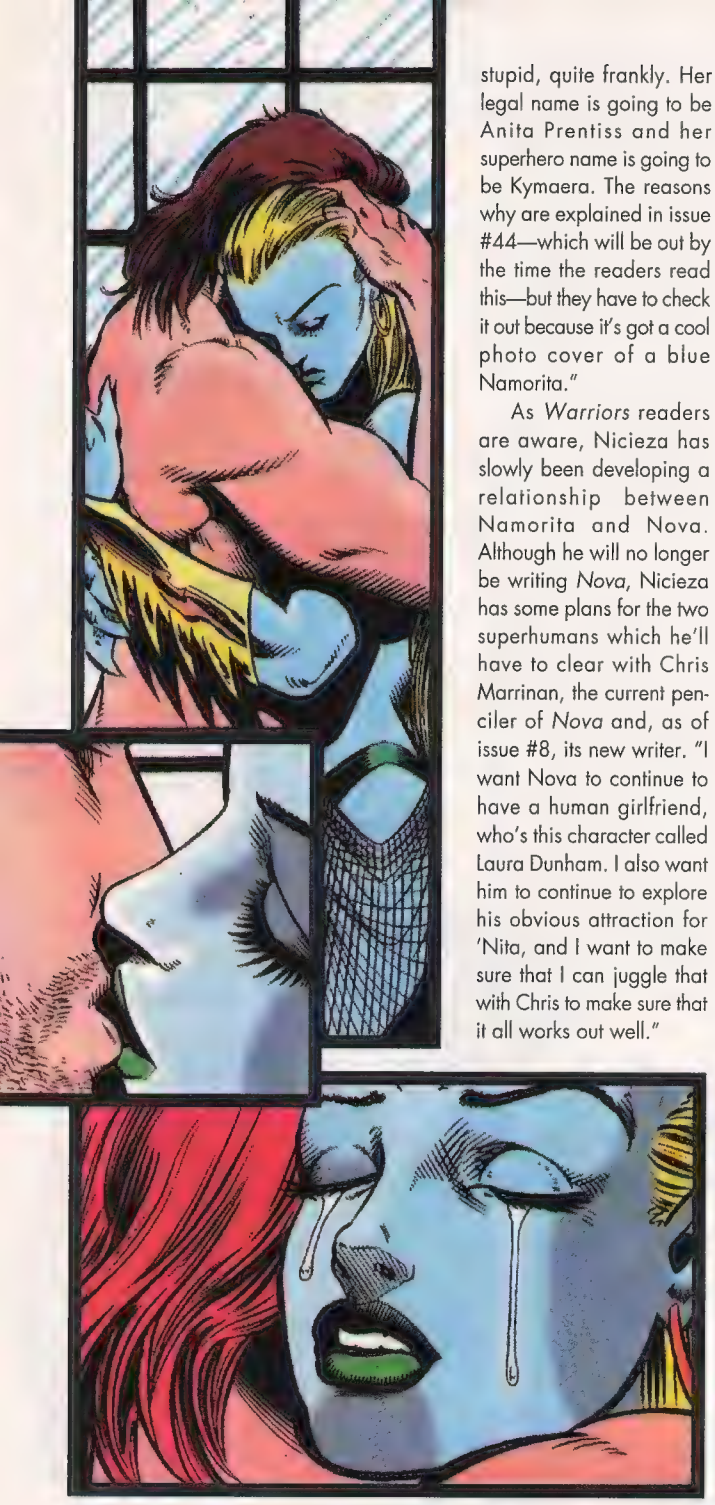
"Vance Astrovic [Justice] goes back to the 1940s, where he meets his own father when he was a teenager," says the writer. "Vance starts to see the things that his own dad went through, and he understands for the first time some of the reasons why his father abused him and why his father turned out the way he did. Vance knows he can't do anything to stop this man from becoming what he becomes," but when Justice returns to the present after the story, "he knows he can try to do something to stop other people from becoming that. I've always thought of Vance as the New Warriors' younger version of Captain America, so there's always that potential for him."

Like Astrovic, who recently changed his name from Marvel Boy to Justice, Namorita has also adopted a new moniker. "In *Warriors* #44, we changed Namorita pretty drastically in terms of her visuals and everything else," Nicieza explains. "She doesn't want to be called Namorita anymore because it's kind of

"When you're doing this for a living, if you're not looking forward then you're either staying in place or you're looking back."

Chevy never built a Nova like this...

All artwork and characters shown ™ & © Marvel Entertainment Group



Will things be the same between Rich Ryder and the newly transformed Kymaera?

stupid, quite frankly. Her legal name is going to be Anita Prentiss and her superhero name is going to be Kymaera. The reasons why are explained in issue #44—which will be out by the time the readers read this—but they have to check it out because it's got a cool photo cover of a blue Namorita."

As *Warriors* readers are aware, Nicieza has slowly been developing a relationship between Namorita and Nova. Although he will no longer be writing *Nova*, Nicieza has some plans for the two superhumans which he'll have to clear with Chris Marrinan, the current penciler of *Nova* and, as of issue #8, its new writer. "I want Nova to continue to have a human girlfriend, who's this character called Laura Dunham. I also want him to continue to explore his obvious attraction for 'Nita, and I want to make sure that I can juggle that with Chris to make sure that it all works out well."

But Nicieza doesn't want to horn in on another scripter's territory. "I think that the writers who will be chosen to write *Nova* and *Night Thrasher* by Rob [Tokar, the books' editor] should get to do whatever they want. If they want to know my ideas, they can absolutely ask me. Some of the ideas I have I may incorporate into *Warriors*, because [the characters] still exist there.

"I perceive myself as the kind of writer who can work with other writers. Sometimes I'm difficult, but we all are. I wouldn't have survived as long as I have working in the continuity-laden Marvel Universe if I couldn't work with other people. I'm more than interested in working with other people on the *New Warriors* family [of titles] because it could bring in some new insights and different ideas. It's kind of tough when it's all you and your editor. That's quite a heavy burden to place on both parties.

"Meanwhile, I still have *Warriors* figured out through #75, at least! I don't know how much I'll deviate from that, because I usually end up changing things as we go along."

Speaking of changes, they're about to affect *The New Warriors*'s artistic lineup: penciler Darick Robertson is leaving the title. "Darick said that #50 will be his last issue," Nicieza says. "I think that what we're probably going to end up doing with the crossover is having a lot of different artists working on chunks of it because it does seem to break out into chapters. I think we're going to have a lot of different artists working on the chapters, including Darick. Darick will then do all of issue #50 and then intends to leave, because he wants to try to get bigger and better books.

"I think Darick's been a little frustrated that the *Warriors* sales have gone down in the last year," Nicieza continues. "He's pretty proud of the work he's done on the book, and I think he has absolutely every reason to be proud. I'm not speaking for him, but I just think that he wants to see what else is out there... He's done the book for two years and doesn't want to be thought of as a person who does a book that's in that midstream, midline level. I think he wants to try to get to the next level as an artist, and that's great because it's a career and a living. When you're doing this for a living, if you're not looking forward, then you're either staying in place or you're looking back. There's no hard feelings in the least... I encourage him to be as successful as he can possibly be."

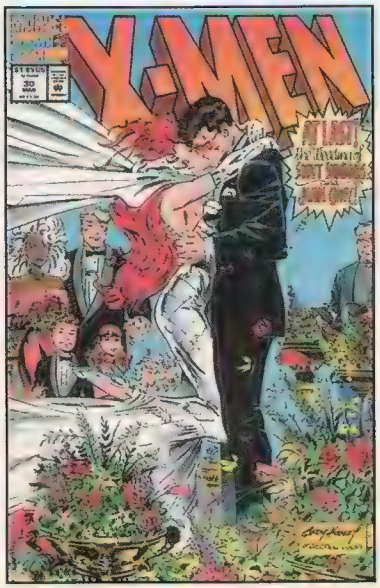
But Nicieza confesses that he too is somewhat disappointed with *The New Warriors*'s performance. "I honestly think that *Warriors* is one of the best superhero comics out there in the industry. I've felt that way for quite a long time, and it's frustrating to both myself and Darick to see that it has not been given the attention we thought it deserved. And it just frustrated us, because we felt we were providing everything that was needed in order for people to buy and enjoy it."

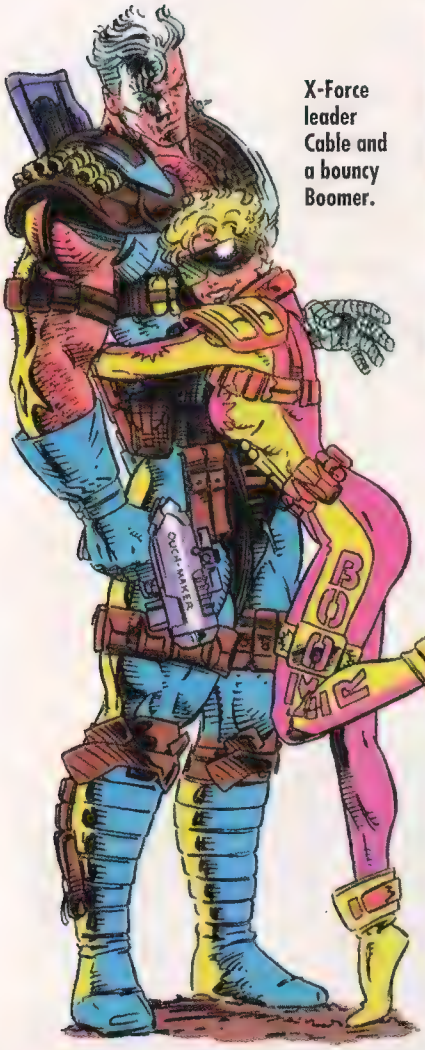
There are a number of reasons why *New Warriors* was never heavily promoted, Nicieza feels. Often, interviews which were supposed to be about the title ended up focusing on Nicieza's X-books. "That really frustrated me," he says. "I think Marvel also neglected to pay attention to the book, because for the first two years the book was enormously successful for us...it was selling a quarter million copies total. People didn't expect that, and they became complacent. You stop looking at your sales charts to see how some of your midline books are doing. You just look at your top books or your bottom ones, and you forget your middle.

"Sure, [*New Warriors*] took some severe sales hits

Above: Speedball of the New Warriors.

Below: Oh yeah, Fabian also writes a little book called *X-Men*. Maybe you've heard of it...





X-Force leader Cable and a bouncy Boomer.

in the last year, but it's still a real good, solid-selling title for us. I just expected it to go up, not down. I always thought that the book would keep going up the way it did its first two years, because this is one of those rare books that was selling better with its 14th issue than it was with its first issue. And I thought that that was going to continue, and it didn't, and it frustrated us. 'Fault' is not necessarily the right term, but my perception was that it was everyone's fault. It was the 'outside media's' fault. It was Marvel's lack of promotional focus, and quite frankly, it was our own fault, too."

Nicieza blames himself because during the storyline that ran through *New Warriors* #22-#25, he changed the team by taking Night Thrasher and Marvel Boy out of the book. He feels that he failed to understand how much the readers liked those two characters, and he suspects that when they left the book, some fans followed suit.

But things are starting to look up, he says. "It's funny, because we just recently got a real nice run of publicity. With the release of *Nova*, combined with the insert that went into the comics and the X-Force crossover, the book's sales have gone up two months in a row. It's like readers all of a sudden started saying, 'Oh, it still exists and some things are happening in it.' In that regard, I think that it proves that promotion can work when it's a concerted, focused effort. I can honestly say that since issue #37, we've really been rocking on this book... I think that it's a nice mix of everything happening at once."

Nicieza says that while the recent crossover with X-Force in *New Warriors* #45-#46 and *X-Force* #32-#33 did increase sales, it wasn't designed for that purpose alone. "I'm not going to say that we wanted to sell less during the crossover, but the truth of the matter is that the readers have wanted to see these two groups get together again," Nicieza states. The only previous crossover between the two groups was in *New Mutants Annual* #7 and *New Warriors Annual* #1.

"I've always thought of them like rival high school teams," the writer continues. "If you have two high schools in the same town, you're natural rivals; that doesn't mean you hate each other, it just means that they're your competition. But of course I want sales to go up on *Warriors* while I do it. I also want sales to go up on *X-Force*, too."

Nicieza is known as Marvel's "company man," since he has been with the publisher for eight years and is one of its most popular writers. He started his climb up Marvel's corporate ladder in the manufacturing department, of all places, and quickly moved to the promotions department before selling his first story, *Psi-Force* #9, for the publisher's then-active New Universe line of titles. After spending four years as Marvel's advertising manager, during which he occasionally sold stories, Nicieza moved to the editorial department. He's been there to this day, although only part time, since he spends three days a week writing.

In a time when it's fashionable to forsake large publishers and do creator-owned material, Nicieza maintains that he has no plans to leave Marvel. "I've never been given a reason by Marvel to not work for them," he says. "And I've never been offered anything from any other company that would give me a reason to not work for Marvel. I mean, let's face it: I write the No. 1-selling book in the industry in any given month. It can fluctuate a little here or there on a monthly basis, but *X-Men* is consistently the No. 1 book in comics. Am I going to walk away from that? I mean, you'd have

"We are a publishing company... and a publishing company's job is to make money publishing material. Hopefully, in a perfect world, that material is good, entertaining material."

to be an idiot to walk away from that. And I'm not an idiot, contrary to what some people might think," he chuckles.

"I am well aware of some of the problems that Marvel has in the industry," he continues. "I firmly believe in fighting from the inside to make those things better as opposed to running away from them because ultimately I think that if it's good for Marvel, then it's good for the industry. I don't mean that in a negative way; I mean that in a positive way. If Marvel makes positive changes, then that's good for the whole industry. So I'd rather stay and fight the fights and work with the people who are there. The people I work with are my friends. I've known them for years and years."

Nicieza has a new editorial position at Marvel which should help him fight the good fight. "I'm an editorial liaison between the editorial department and the concerns and needs of other departments in the company," says Nicieza. "So my job is to try to facilitate a better working system within the company itself for all of these things. If I can do my job, then it's to the betterment of the freelance community. It's to the betterment of Marvel, and hopefully that means it's to the betterment of the industry in general.

"We are a publishing company. A lot of people seem to honestly forget that. And a publishing company's job is to make money publishing material. Hopefully, in a perfect world, that material is good, entertaining material. I rarely hear that Phantom Books is putting out too many books or that Columbia is putting out too many pictures. Our job is to publish comic books."

Speaking of comic books, which of Nicieza's three monthly titles is his favorite? "*Warriors* is my personal favorite to write because it's the one I've been doing since the beginning," he says. "In no way do I own it, but in all ways I own it. And I like that about it. I like the fact that I can still go to the shelf in my office, pull out the *New Warriors* box, and look through the whole run and see the high points, the low points, and see where it builds, see what happened...and it's my work!"

But that doesn't mean that he doesn't like writing *X-Men* or *X-Force*. "I still enjoy writing everything I do. I wouldn't do it if I didn't enjoy it," Nicieza says. "I make good enough money where I don't need to do anything for the money. I like writing *X-Men*. In fact, I like writing *X-Men* more and more the longer I do it, because I think in my heart I'm getting better at doing it.

"It's a tough book to do because it's the No. 1 book in the industry, which puts a lot of focus and attention on it," he elaborates. "There's more pressure put on you. But I think that Scott [Lobdell, writer of *Uncanny X-Men*] and I are both getting better and better, the more we do. I think that where we want to go with the books is real interesting, and some really cool things will be happening. I still like writing *X-Force* because I like the challenge of doing it better than what I've done on it so far. I still like that challenge."

But he didn't always enjoy the challenge of writing *Cable*, a title that has had several artists since its inception. Art Thibert and Dwayne Turner have fled to other projects after a brief run on the title. Up-and-coming artist Stephen Platt was scheduled to become *Cable*'s regular artist, but decided instead to work on Image Comics's *Prophet*.

Nicieza says that the artistic instability was frustrating but that he holds no ill will toward any of the artists who left the book. "These books are really a synthesis of writer, artist, editor, and reader all working in conjunction with each other. And when any one of those parts slips gears, there's trouble with the book... It hurts to do that. It hurts especially when you look back on it and you see the potential that was missed.

"But time has a way of healing all wounds," he continues. "I will only say that there were people I was very, very mad at for a very long time, but I'm not mad at them anymore. As far as the individual artists that were a part of that whole rotating artist system—good luck. I hope they do very, very well. I just hope they don't do as good as the books they walked away from."

Speaking of departing artists, Nicieza says that no one has yet been picked to replace Robertson on *The New Warriors*. "I think we're going to be trying out a few different artists during the 'Time and Time Again' story," he says. "I won't even hazard a guess as to who's going to draw it. I know that Rob [Tokar] is going to look at several different people. The way Rob works with me is very fair, and we will talk about who we feel should draw it. We may not agree and we'll see what happens, or we may agree perfectly and assign it to somebody. We have several people in mind, but it's really Rob's job to talk about it and figure it out."

No matter who's chosen, Marvel Man Nicieza is sure to give the book his best shot. "I will work with whoever it is, and hopefully we will work to do as good a book as we've been doing since the beginning." ☆

X-Force and the New Warriors: rival superhero groups that surely haven't seen the last of each other.

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—Montaigne

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One staggeringly lucky winner receives this piece of original art...twice! That's right: the original piece of black-and-white art signed by artist Buzz and the original piece of colored art signed by colorist James Brown (the *other* James Brown). And hey, we spared no expense and had 'em framed, too, so it doesn't get any better than this!

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Well, we all know that Vampi is a hot vampire babe, but what if she were a werewolf? Or a mummy? Or a fishy thing like the Creature from the Black Lagoon? To enter this awesome Vampirella contest, you have to show us what you think Vampirella would look like if she were some other type of hot "monster" (and we mean that in the nicest way). Submissions will be judged on both originality and appearance (we're looking for some really creative ideas, not just awesome artwork). Good luck!

Submissions can be on any form of unlined paper or posterboard, and can be in any medium (oils, crayon, line art, quill, et cetera). Neon inks will not print. Artwork must not be larger than eight by 11-and-a-quarter inches. Do not fold, bend, or roll artwork. Mail flat to avoid damage. All entries are nonreturnable and become property of Wizard Press. Employees of Wizard Press are the sole judges of the contest, and all decisions are final. ***Contestants must include full name and address on back of artwork!***

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(25 winners)

A *Vampirella* #1 (first printing, Harris series) signed by Jim Balent and Louis Small Jr., packaged in a protective ProGard case with a certificate of authenticity.

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(99 winners)

A superhot six-foot Vampirella door poster signed by Vampirella herself (don't ask).

Draw a hot new look for Vampirella and mail your entry, with the completed coupon, to:

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The Fine Print

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and that Vlad guy. You must print your name, address, city, state, zip code, telephone number with area code, and the address of the store where you purchase comics on an official entry form, a three-by-five-inch index card, or a standard postcard, and mail that and your Vampirella art entry to Vampirella Contest, 151 Wells Ave., Congers, NY 10920-2064. All artwork must have the contestant's full name and address printed clearly on the back to be considered eligible. Enter as many times as you like. All entries become the property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the contest winners and are not transferable. Only one prize per household. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules of this contest. **All entries must be received at contest headquarters by May 16, 1994.** Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected, through a judging process, from all entries received at contest headquarters. The judging will be conducted on May 18, 1994, by Wizard Press.

For a list of winners, available after June 1, 1994, send a stamped, self-addressed envelope to Vampirella Winners, 151 Wells Ave., Congers, NY 10920-2064.

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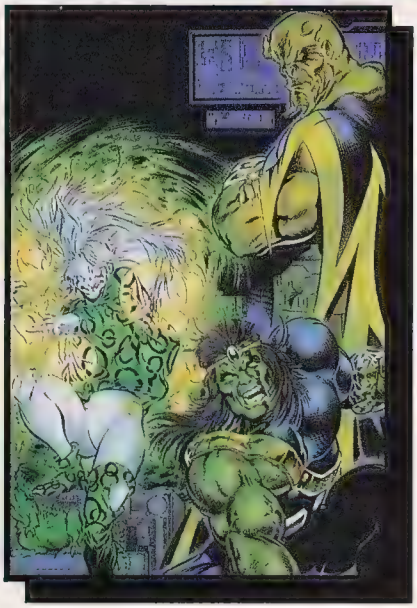

MARVEL COMICS

Blackwulf #1
What begins as the epic struggle between a Father and his son may be the end of civilization as we know it. Don't miss the first issue of the newest generation of Marvel Superheroes. By Glenn Herdling, Angel Medina and Bill Anderson.

Conan the Adventurer #1
The sword has never been drawn so well in this bold new series of barbaric proportions by Roy Thomas and Rafael Kayanan. A teenage Conan undergoes a baptism by fire at the Battle of Venarium in this ultra-hot first issue. And don't miss the Multi-level embossed cover with foil stamping. It's sharp.

Incredible Hulk #418
A string of the Hulk's worst enemies show up on the day Rick and Marlo tie the knot. It's milestone madness with a who's who of the Marvel Universe making their appearances to share in the bash. By Peter David, Gary Frank and Cam Smith. And don't miss the die-cut cover celebrating Rick And Marlo's new life together.

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WITH BRIAN CUNNINGHAM

New '94 Toy Biz X-Men Figures

Toy Biz has announced its plans for 1994, and I think you'll be impressed. The company plans to release over 50 new figures this year.

The first assortment of X-Men figures is designed by Bart Sears and sculpted by Steve Kiwus. The characters include Beast, Trevor Fitzroy, Albert the Robot Wolverine (from *Wolverine* #38), Morph (from the animated series), Maverick (originally scheduled to be part of last year's assortment), Silver Samurai, and Random (with missile-launching arm blasts).

The names of the characters in the second assortment are being kept quiet, but Rogue will be in it. (Interestingly, Toy Biz is planning on releasing another female figure in 1995, but isn't revealing who yet.) The new vehicles and playsets include a Blackbird jet and a 14-inch Sentinel. The Sentinel's hand has a retractable cable extension which will latch onto and snatch up any mutant foolish enough to get in its way.

The first X-Force assortment includes Sunspot, Mojo, Shatterstar II (with the Greg Capullo-designed costume), Rictor, Cable IV, and Pyro. The second assortment will include a new, bulkier Warpath, which is described as resembling last year's Strong Guy figure.

There will also be a separate Spider-Man assortment featuring Carnage, Hobgoblin, a Spider Slayer, and a *Daily Bugle* playset. Not much else is known about this collection, other than that it will be released later in the year.

The assortment of 10-inch toys includes Bishop, Gambit (with a cloth coat), Mr. Sinister, Apocalypse, Weapon X, Beast, Cable, Kane, and Shatterstar (in his new costume).

Toy Biz is keeping most of its second assortments under wraps until after February's American International Toy Fair in New York City. Rest assured that we'll supply you with second assortment information and photos in next issue's Toy Fair report.

Toy Biz is rereleasing some repainted and retooled figures from its Marvel Superheroes collection. Look for Daredevil in his new costume, Punisher in a trench coat, U.S.Agent (cast from a Captain America mold), a blue-tinted Iceman (from the Mutant Hall of Fame set), and Invisible Woman (who won't turn transparent; instead, she'll come with a clear plastic catapult). Collectors take note—Toy Biz says that neither Iceman nor Invisible Woman will be available in abundance.

Toy Biz's Steel Mutants are new this year. The line includes two die-cast X-Men figures per package. The figures are articulated at the shoulders, hips, and head. There are Wolverine vs. Sabretooth, Wolverine vs. Omega Red, and Juggernaut vs. Cyclops two-packs.

Also, look for Pocket Comics, which are miniplaysets which come packaged with one-and-one-quarter-inch X-Men figures. The playsets include Asteroid M, which comes with Magneto and the Beast; the Danger Room, with Sabretooth and Wolverine; and the Jet Hangar, with two as yet unknown figures. Separate Pocket Comics playsets can be combined to give your figures even more room to roam.

Cyberforce Toys

Posable Cyberforce figures are due out at the end of the summer. They're being produced by Top Cow Productions Inc., creator Marc Silvestri's company. Ripclaw, Stryker, Impact, and Cyblade will all be part of the line of figures. Silvestri promises that they'll be reasonably priced and available through the comic book direct market.

Ultraverse Figure Winners

The following grand prize winners competed in the Ultraverse contests in *Wizard* #28 and #29. Each grand prize winner receives a framed page of original art from an Ultraverse title signed by the artist. Congratulations to all!

Rune ™ & © Malibu Comics Entertainment Inc.

Rune

is the creation of John Wiebre of Spokane, Wash. He was made from a Toy Biz Multijointed Spider-Man.

Sludge ™ & © Malibu Comics Entertainment Inc.

Sludge

was created from a Toy Biz Tusk figure, with lots of Sludge goo added by John Parkinson of Leonardo, N.J.

Prototype ™ & © Malibu Comics Entertainment Inc.

Prototype

is the proud creation of Richard Medley of Salinas, Calif., and was slapped together from a Toy Biz Apocalypse figure (the really ugly first one).

Prime ™ & © Malibu Comics Entertainment Inc.

Prime

was originally a Mattel He-Man figure (although we have no idea where the head is from), and was created by Michael Walstrom of Ames, Iowa.

HOMEMADE HEROES

The four third place winners this month receive a *Turok* #1 signed by Bart Sears, a *Bloodshot* #0 signed by Joe Quesada, and a Gold Cyberforce trading card signed by Marc Silvestri. The two second place winners receive a *Darker Image* #1 signed by Jim Lee, a Gold *Rai and the Future Force* #9, a Hot Wheels Spawnmobile, and a Horizon Spider-Man model kit. The grand prize winner receives a Hot Wheels Spawnmobile signed by Todd McFarlane, a *Brigade* #1 (limited series) signed by Rob Liefeld, a *Batman vs. Predator* #1 signed by Adam and Andy Kubert, and a Horizon Spider-Man model kit. Send entries to: Figure of the Month Contest, c/o Toying Around, 151 Wells Ave., Congers, NY 10920-2064. (No Polaroids—and make sure you focus, dammit!)

HORIZON

Special thanks to Horizon for donating the model kits. You guys are great!

SPAWN™ & © TODD MCFARLANE PRODUCTIONS INC.

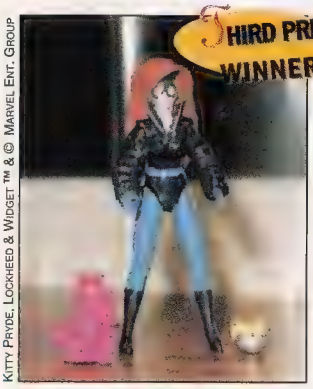
"Hi, I'm Spawn, and I make Todd lots of money."
Thomas R. Fournier Jr. of Ft. Myer, Va., sends us this awesome Spawn figure, resurrected from a Toy Biz Deadpool. Top notch job, Tom.

PITT™ & © DALE KEOWN

"Ughhhh...me constipated."
Philip Aja of San Juan Capistrano, Calif., turned a Toy Biz Tusk (why does that guy have a figure and not Ghost Rider?) into Dale Keown's mighty Pitt.

KRUSTY THE CLOWN™ & © TWENTIETH CENTURY FOX FILM CORP.

The Guinness world record holder for smallest pupils.
Eric Baker of Orlando, Fla., transformed a Homer Simpson figure into the king of kiddie show hosts, Krusty the Clown. (A little clay helped, too.)



KITTY PRYDE, LOCKHEED & WIDGET™ & © MARVEL ENT. GROUP

Lockheed in heat + leg = mess
Jason Kim of Buffalo Grove, Ill., transformed a Toy Biz Storm into the very cute Kitty Pryde. We have no idea where Lockheed and Widget came from.

NIGHT THRASHER™ & © MARVEL ENTERTAINMENT GROUP

"Hmmm...I just lost all feeling in my right leg. Maybe I shouldn't've tied that twist so tight."
P.J. Kaufman of Maple Shade, N.J., turned a Ninja James Bond Jr. figure (who?) into the awe-inspiring Night Thrasher.

SILVER BANSHEE™ & © DC COMICS

Winner: 1994 Glenn Close lookalike contest
Joseph Acevedo of Old Bridge, N.J., took one of those crappy Toy Biz Storm figures and created this very cool-looking Silver Banshee.

KLAW™ & © MARVEL ENTERTAINMENT GROUP

"Rinse and spit—I'm ready to drill!"
Joseph Brown of South Easton, Mass., created the mighty Klaw, Master of Sound, from a Toy Biz Silver Surfer. (Does anybody keep their Toy Biz Silver Surfer figures intact anymore?)

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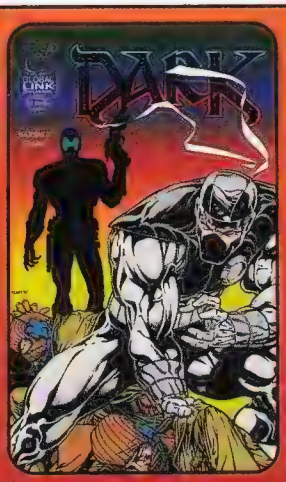

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PALMER'S PICKS

Minicomics, Maxireads: Part 1

Self-publishing a full-size comic is a fairly costly venture that few artists are willing to jump into. Fortunately, there's a thriving small press network that offers a chance for creators interested in self-publishing to get their work published and shown to an audience. These "minicomics" are an inexpensive alternative, since they are merely miniature comic books with very small print runs.

Minicomics are just about the purest form of comics possible. The material goes directly to the reader, so there are no publishers or distributors to hinder the creative process. With minicomics, simplicity is the name of the game. The small size of most minicomics forces the creator to pay close attention to substance and not rely on flashy art, since overly detailed drawings tend to confuse the reader. While there are always exceptions to the rule, long multi-issue storylines are generally bypassed in favor of self-contained stories. Since it's almost impossible to get filthy rich with a small press, most minicomic creators have a genuine love for the comic art form.

Since it's almost impossible to get filthy rich with a small press, most minicomic creators have a genuine love for the comic art form.

Don't think of minicomics as just a training ground for cartoonists. Some artists have used minicomics as a stepping stone to regular format comics, like Chester Brown, Julie Doucet, Mark Martin, Jim Woodring, and a host of others. However, established cartoonists occasionally try their hand at minicomics, like Peter Bagge with *Testosterone City*. Also, not all small press artists aspire to the "big time." Some have characters and series that are perfect for the minicomic format, like John MacLeod's *Dishman* and Matt Feazell's *Not Available Comics*. Both artists have had several opportunities to try full-size comics, but their work is better suited to the intimate format of minicomics.

There are hundreds of small press comics being published right now, so it's almost impossible to catalogue everything being done. What I hope to do here is mention some of the more recognizable names in minicomics, as well as look at a few newer faces. Hopefully, some of these artists will catch your eye and lead you into the world of minicomics.

Probably the most recognizable minicomic artist working today is Detroit resident Matt Feazell. Feazell's work gained a fairly large audience when he drew *The Adventures of Zot! in Dimension 10 1/2*, a backup feature for Scott McCloud's *Zot!* title. Feazell interpreted McCloud's cast as stick figures and combined them with his own creations for oftentimes hilarious results. Despite this brief foray into "mainstream" comics, Feazell continues to work in the small press. He breaks the language of comics down to its bare essentials, presenting simple stick figures against minimalist backgrounds and portraying simple humorous situations. Antisocialman and Cynicalman are two of Feazell's more memorable creations; they've appeared in their own comics, *Not Available Comics* and *The Death of Antisocialman*.

Feazell's minimalist style contrasts with the very loose yet detailed cartooning of fellow Detroit resident Sean Bieri. In comics with such colorful titles as *Fix Funnies*, *Jape*, *Cool Jerk & Homo Gal*, and *In Defense of the Missionary Position*, Bieri displays a slightly offbeat humor that will leave you rolling with laughter. Bieri's art has just enough detail to keep each page interesting without looking too cluttered.

Both Feazell and Bieri recently became editors of *5 O'Clock Shadow*, an anthology that features work from a diverse group of small press artists. *5 O'Clock Shadow* originally started in 1989 as a collaboration between Feazell

By Tom Palmer Jr.

and *Cud* creator Terry LaBan. The comic, which until recently was edited by Matt Madden, soon grew into an anthology presenting work from other creators. Aside from its many editors, *5 O'Clock Shadow*'s contributors have included Dean Williams, Dennis Nahabetian, Diana Salles, Chad Woody, Tom Motley, Amy Frushour, Brad Foster, and Pam Bliss.

Tom Motley, another *5 O'Clock Shadow* contributor, has produced some interesting and innovative work on his own. His *Bookmarks* series is a collection of sketches and doodles that can be cut out to form bookmarks. Some of his other comics, like *Let Me Out of Here* and *Drawing Stick*, are comic books that can also be used as postcards.

There are even minicomics originating in other countries. Serbian cartoonist Aleksander Zograf has published two issues of *Alas! Comics* in his home country of Bosnia. His comics offer an interesting view of the civil war in what was once Yugoslavia. Zograf alternately utilizes realistic and surrealistic styles to render his thoughts and dreams about the war in a very powerful manner.

Next Month: I'll continue my survey of the small press scene, with looks at the work of David Lasky, Elizabeth Watasin, and others. I'm still interested in seeing more minicomics, so keep sending your letters and stuff to: Palmer's Picks c/o Wizard Press, 151 Wells Ave., Congers, NY 10920. Before I go, I'd like to thank Andrew Ford and Michelle Moorhead for their help in assembling this month's column. ☆

Tom Palmer Jr. is a New Jersey-based writer who likes to drink hot chocolate with lots of marshmallows. Yum!

PICK OF THE MONTH

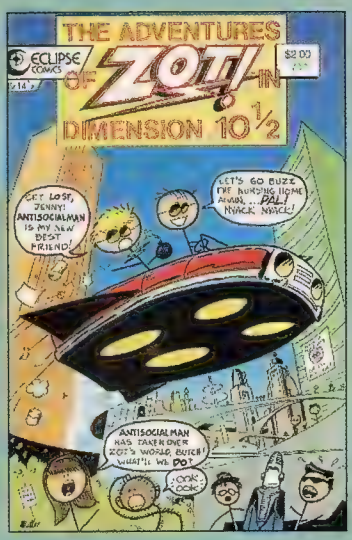
Negative Burn: There's always something worth looking at in this excellent anthology from Caliber. Issue #8 features a Starchild story by James Owen, as well as work by Philip Hester, Doug Wheeler, Brian Bolland, and P. Craig Russell.

Tom's Recommended Reading

You will definitely not find any of the minicomics mentioned this month at your local comic shop, so the only way to get them is to order them through the mail. When ordering, it's a good idea to include some stamps with your order to cover postage.

Matt Feazell (Cynicalman, Antisocialman, etc.): Matt has lots of minicomics, so just send a couple of bucks in return for an assortment of 'em. Write to Not Available Comics, 3867 Bristow, Detroit, MI 48212. *Zot!* #14 1/2 and back issues of *The Amazing Cynicalman* can be obtained from your local comic book shop or from Eclipse Books, P.O. Box 1099, Forestville, CA 95436.

Sean Bieri (*Fix Funnies, Cool Jerk & Homo Gal, Jape, Missionary Position*): All of Sean's minicomics are $0.50 (except *Jape #2*, which is $0.75). There are two issues of *Fix Funnies* and *Jape*, and three of *Cool Jerk & Homo Gal*. Send your orders to Sean Bieri, 1521 Hubbard #4, Detroit, MI 48209.



5 O'Clock Shadow: #10 is available from either one of the new editors, Bieri and Feazell, for $0.75. Back issues are available for $0.75 each from Matt Madden, the previous editor, at P.O. Box 49267, Austin, TX 78705.

Tom Motley (various): Motley has produced a bunch of minis under different company names. There are several issues of *Bookmarks* available for $0.75 each. Write Tom Motley, 1421 Pennsylvania #21, Denver, CO 80203.

Aleksander Zograf (*Alas! Comics*): There are two issues of *Alas! Comics*, each available for $2, which just about covers postage. Send cash only to Sasa Rakezic, c/o Gordana Basta, Milovana Glisica 11, 2600 Pancevo, Yugoslavia. *Life Under Sanction* is available for $3 from Fantagraphics Books, 7563 Lake City Way NE, Seattle, WA 98115.

Fandom House: If you don't feel like writing to the artists above, write to Fandom House. It's a mail order company that stocks hundreds of minicomics from a wide variety of small press publishers. For the latest catalog, send a couple of stamps to Fandom House, P.O. Box 1348, Denver, CO 80201.

City Limits Gazette: This is a biweekly newsletter assembled by Steve Willis that offers up-to-date info on the small press, as well as "conversations" on many interesting topics. Sample issues cost $1, and a one-year subscription is $15. Write to Steve Willis, P.O. Box 390, McCleary, WA 98557-0390.

The Adventures of Zot! in Dimension 10 1/2 ™ & © Matt Feazell, *Let me out of Here* ™ & © T. Motley, *Jape* ™ & © Sean Bieri

COMIC BOOK INTELLIGENCE QUOTIENT

CBIQ

It's time to test all that worthless comic book knowledge you've accumulated from spending hour after hour reading comics, when you could have been out at the dog track. What follows are 25 of the hardest questions ever slapped together by a band of skeezy fanboys.

Also included is the Fanboy-O-Meter, which you can use to gauge how macho you are.

score	rank
0-5	Uh oh, no good. Go back to reading *Power Pack*.
6-12	Getting better, but you're still gore for the Org.
13-19	Showing definite promise, but yer still a Class B fanboy.
20-24	Wow, and we thought we were cool. Not bad, ya mort.
25	Congratulations, you scored a perfect 25. Makes you wonder about how much free time you have, eh?

1. The name of the wrestler Peter Parker wrestled in *Amazing Fantasy* #15 was:

A) the Gladiator.
B) Crusher Hogan.
C) Ripper Steel.
D) Wait, Spider-Man wrestled? Wow, Spidey is a fictional character, and wrestling is a fictional sport... What a coincidence!

2. Deacon Blackfire brainwashed which superhero?

A) Batman
B) The Spectre
C) Storm
D) Deadman

3. What level of Hell did Billy Kincaid, child murderer from the pages of *Spawn*, end up in?

A) Eighth
B) Seventh
C) Sixth
D) Fifth

4. What do Longshot, Nightcrawler, and the Thing have in common?

A) None of them know anything about their origins.
B) They're all from alien dimensions.
C) They all have a weird amount of fingers.
D) They all prefer *Overstreet* to *Wizard*. (Go figure.)

5. Whom has Venom never battled?

A) Darkhawk
B) Quasar
C) The Juggernaut
D) Wonder Man

6. In *The Empire Strikes Back*, Yoda states that there may be a potential Jedi other than Luke. That person is...

A) Han Solo
B) Leia Organa
C) Darth Vader
D) That weird orange fish guy from *Return of the Jedi*

7. The Black Cat once beat up Sabretooth. True or false?

A) Yup
B) Nope
C) Oh, crap. I forgot these stupid CBIQ questions are all multiple choice. Gareb is gonna freak when he sees this. Ah well, go on to question #8.

8. Lt. Frank Darling, questioning the Savage Dragon after he awakened in a hospital bed, asked:

A) "Who won the World Series in 1991?"
B) "What are the Miranda Rights?"
C) "Who played Fred Mertz?"
D) "My, you certainly know how to fill a bedpan!"

9. Fancy Dan, Montana, and the Ox comprised which supervillain team?

A) The Enforcers
B) The Fatal Three
C) Factor Three
D) The New Stooges (anybody remember that act?)

10. The Extremists are the lethal villains from the pages of:

A) *Justice League Europe.*
B) *Spectacular Spider-Man.*
C) *Rai and the Future Force.*
D) *Brigade.*

11. Which then-government official did the WildC.A.T.s go after in *WildC.A.T.s* # 3?
A) President Bush
B) G. Gordon Liddy
C) Vice President Quayle
D) C. Everett Koop (mostly because he looked like that '60s Batman TV show villain King Tut)

12. The alien being Uatu is better known as:
A) the Watcher.
B) Ronan the Accuser.
C) Manga Khan.
D) the Malev Emperor.

13. Which superhero received his high school diploma late because he failed gym class?
A) Night Thrasher
B) Speedball
C) The Ray
D) Spider-Man

14. The villainess who used to be a prostitute is:
A) Calypso (before the Lizard croaked her).
B) Catwoman.
C) the Silk Spectre.
D) Poison Ivy.

15. Which of the following movies did not generate a comic book series based on its characters and/or situations?
A) *House Party*
B) *Bill 'n' Ted's Bogus Journey*
C) *Alien Nation*
D) *Delta Force*

16. What do the Vision, Hawkeye, and Wonder Man have in common?
A) They all started out as Avengers.
B) They all made their debut in *Tales of Suspense.*
C) They all started out as villains.
D) They all drilled holes into the She-Hulk's shower.

17. Which of the following characters is not black?
A) Shadowhawk
B) War Machine
C) Blacklash
D) Spawn

18. Which of the following characters are not related?
A) Cabbot and Battlestone
B) The Vision and the Scarlet Witch
C) Eternal Warrior and Archer
D) Zan and Jayna (ya know, the Wonder Twins)

19. DC's *Invasion* series gave birth to which superhero team?
A) Star Watchers
B) L.E.G.I.O.N.
C) Weapon Zero
D) The Darkstars

20. Cyclops's visor is made of:
A) red glass.
B) titanium.
C) ruby quartz.
D) the finest materials available, lovingly assembled in Taiwan.

21. The hero who has made it his business to hunt other "heroes" is:
A) the Unknown Soldier.
B) Death's Head II.
C) Judge Dredd.
D) Marshal Law.

22. What, or who, destroyed the Skrull homeworld?
A) The Kree
B) Tyrant
C) Galactus
D) The Supreme Intelligence

23. Dr. Doom and Dr. Strange teamed up to rescue Doom's mom (Ma Doom?) from the clutches of:
A) Tiger Wylde.
B) the Red Skull.
C) Dormammu.
D) Mephisto.

24. Whose father died by suicide?
A) Iron Man
B) Prime
C) The Silver Surfer
D) Azrael

25. Who used to love Jane Foster?
A) Thor
B) Superboy (pre-*Crisis*)
C) The Hulk
D) Wonder Woman (well, she did come from an all-women island. Which is weird. Where did they all come from? Same kinda thing with the Smurfs. It was a village of blue guys with no shirts on. Weird. Real weird.) ☆

stupid but

Captain America: sentinel of justice, champion of truth, undoer of evil doings. He is all these things and more. But one word is normally not associated with this fearless stomper of Nazis: nutty. Early on in his second career (after he was awakened from hibernation by the Avengers), Cap and his buddy Iron Man decided to improve upon his fighting prowess by adding magnets to his glove and trademark shield. "If only Bucky could be here to marvel at these scientific wonders," America's Avenger said wistfully. Not knowing when to quit, Cap and Shellhead also cracked open the legendary shield (!) and added all sorts of electronic gizmos which were never used. Mercifully, these hijinks only lasted one issue (*Avengers* #6).

Captain America ™ & © Marvel Comics

A	N	S	W	E	R	S
1.B	2.A	3.A	4.C	5.D	6.B	7.A
10.A	11.C	12.A	13.D	14.B	15.D	16.C
19.B	20.C	21.D	22.C	23.D	24.C	25.A

8.C	9.A	
17.C	18.C	

the WIZARD OF CARDS

By Stephen Shamus

Batman is the big news this month, thanks to the Batman: Saga of the Dark Knight trading card series from SkyBox. This set, scheduled to ship this month, is the first series of cards dedicated solely to the Batman comic book series. It will cover the man in tights from

Batman Cards Use

1986 through the middle of 1994. This 100-card set also marks the first time SkyBox cards have featured the Caped Crusader, whose license was formerly held by Topps. In the past, although SkyBox

New Technology

had the DC license, it was never allowed to use or show any of the Batman-related characters—no Joker, no Catwoman, no nothin'.

There are five randomly inserted SpectraEtch cards, and a special SkyDisc card found once every 240 packs (roughly six and two-thirds boxes). When the card is placed on a flat surface and a light is shone upon it, Batman appears to rise from the card. If you walk around the card, you can see a complete 360-degree figure. This effect was achieved by filming a Batman statue from every possible angle. Production is limited to 12,500 individually numbered cases, with 20 boxes per case. The packs contain eight cards, and carry a suggested retail price of $1.49.

In late March, Fleer releases its first set spotlighting the most famous webhead of all, the amazing Spider-Man. The 150-card set is drawn by Mark Bagley and features all of Spidey's allies and enemies, including Cardiac, Kingpin, Dr. Octopus, the Lizard, and Venom, who has his own nine-card subset. The series follows the entire history of Spider-Man from the Silver Age through today. There are eight cards per pack, with a suggested retail price of $1.29 per pack.

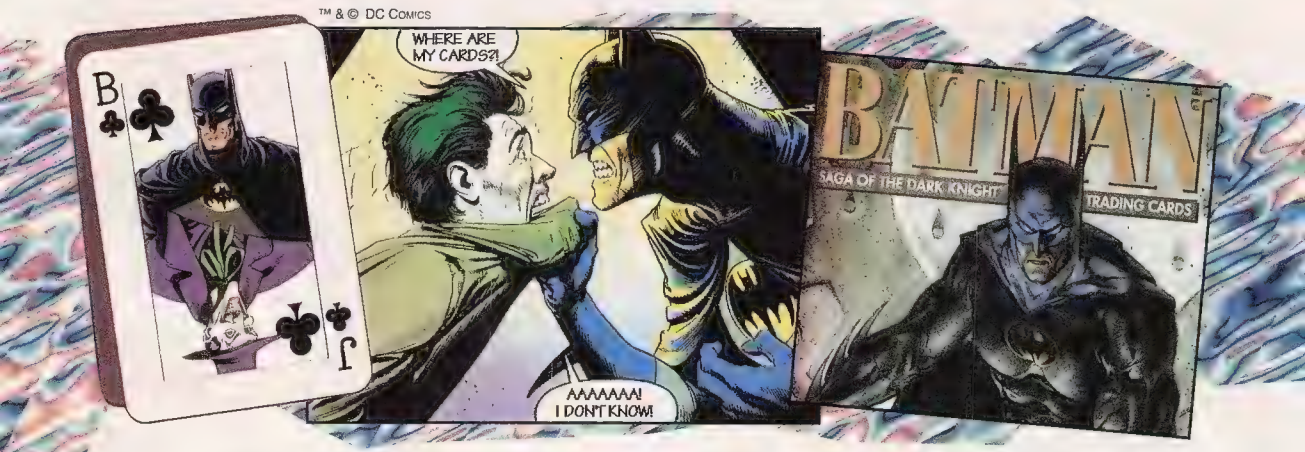
The chase cards include six plastic Suspended Animation cards, which display cels used to animate Spider-Man, Mary Jane, Chameleon, Venom, Carnage, and Hobgoblin. There are also three holograms randomly inserted into packs, which feature Spider-Man, Venom, and Carnage. When placed together, the holograms form an even larger image. The Suspended Animation cards come one every four packs, while the holograms appear one in every 11 packs.

Pyramid is releasing a second Valiant Era collection as a follow-up to its July 1993 release. Series 2 will showcase Valiant covers, just like the first series, starting with the publisher's January 1993 releases. Each card back will outline the story contained within the issue featured on the card front. This series contains 140 cards, and is coming out in March. The suggested retail price of a pack of eight cards is between $1 and $1.50. The numbering of the set continues from the first series; therefore, the *Magnus* #23 card, the first card in the second set, is numbered 121.

Valiant Era 2 contains two nine-card chase subsets packed three per box. The Promo Art set contains art used exclusively for promotions run by Valiant. First Appearances, which continues from the first series (the new subset starts with #10), features Ninjak, Dr. Eclipse, Dr. Mirage, the new Harbingers, and more. A special LE (limited edition) card, formerly called SP (short print), appears once every 108 packs (three boxes). It's a color 3-D HoloView card, and marks the very first time an in-depth color hologram has been used in a non-sports set. Who's on the card? Pyramid isn't saying, although it will be "a flagship Valiant character."

Collectors who found it difficult to assemble complete sets of the first series due to the scarcity of the chase cards needn't worry. Chaz Fitzhugh from Upper Deck says the second collection will feature much better collation. Fitzhugh describes the new set as "a great reference tool" for Valiant fans. Collectors should note, however, that one month has been excluded from both sets. These are the cards featuring Valiant's December 1993 releases. Look for them as free bonuses in February issues of Valiant comic books.

Topps is releasing a follow-up to last year's Star Wars Galaxy set. This 135-card set, Star Wars Galaxy 2, is trying to one-up itself by adding new artists who weren't involved in the first series. The cards, which ship in April, will come eight to a pack and have a suggested retail price of between $1 and $1.25 per pack. The New Visions subset displays the work of artists new to the Star Wars Galaxy, including Jack Kirby, Whilce Portacio, Kelley Jones, Jae Lee, Mike Grell, Greg Capullo, and more. Other subsets include



Batman, being the great detective that he is, questions the Joker on the whereabouts of the new Batman: Saga of the Dark Knight card set from SkyBox. Hey, Bats, relax—they're coming in April. And no, the card on the left isn't included.

pin-ups from early *Star Wars* Marvel Comics featuring the art of Frank Miller, John Byrne, Bob Layton, and others.

The series's chase cards, like those of the previous set, are six etched cards which, when placed together, form a larger image. That's not all: when the six cards from the first series are placed next to the six cards in the second series, they form an even larger image. As a special bonus, 10 Super Winner cards are randomly seeded in packs. If you're lucky enough to find one, the card is redeemable for 50 to 60 autographed cards from the first series.

Comic Images is releasing two artist sets this month, the first one being the fourth in a line of Boris sets. Boris IV: Magnificent Myths is a new 90-card collection from one of the great modern-day painters, Boris Vallejo. It features six randomly inserted Holochrome cards and randomly inserted autographed Boris cards. The second Comic Images series is from horror painter Ken Barr. The set, entitled The Beast Within, features all the ghouls and monsters that Barr is famous for. There are six Holochrome cards, and Barr is also autographing some cards. Look for these in March.

Dinocardz, the makers of—you guessed it!—Dinosaur cards, is releasing a sequel to last year's set. Series 2 contains 80 new cards, and is available in both pack and factory set form in March.

Friedlander, another company famous for its artist sets, is releasing a 90-card Richard Hescox collection depicting the artist's best fantasy paintings. There's a five-card Metallic Storm subset, and 1,000 signed cards are randomly inserted into packs.

Mike Allred's Madman is featured on a new card set from Dark Horse Comics. This 50-card series contains portraits of the popular Madman, as seen through the eyes of some of the industry's top artists, including Jack Kirby (he gets around), Frank Miller, Art Adams, Marc (*Gregory*) Hempel, William Stout, Jeff (*Bone*) Smith, and Allred's personal favorite, Alex Toth. Allred says the set is "very exciting, because I'm a big fan of all these people." The set is being released this summer, and will carry a suggested retail price of between $10 and $15.

™ & © Marvel Entertainment Group

A glimpse of the new Spider-Man card set.

™ & © Marvel Entertainment Group

Correction: In *Wizard* #30, we mentioned the delay of the Sandman cards. It turns out the real reason behind the delay was that SkyBox didn't want to release a card set into an already overcrowded market. Although Neil Gaiman has not signed 2,000 cards, as originally reported, he did sign 500 cards, which will be given away free to retailers who order a case of product from Diamond Comics Distributors. Sorry for any inconveniences.

™ & © Mike Allred

"Gee, just being in color makes me feel a little woozy." From the Madman card set.

™ & © Mike Allred

An Art Adams rendition of Madman, also from the upcoming Madman card set.

™ & © Lucasfilm Ltd.

"Yum, yum! I can't wait for the Star Wars Galaxy 2 card set to come in. In the meantime, Luke looks mighty tasty..."

TOP 10 HEROES & VILLAINS OF THE MONTH

This list doesn't track the number of copies which a specific character sells each month. It doesn't pay any attention to any kind of sales meter. This list is a roster of the 10 comic book characters with the strongest fan following—nothing more, nothing less.

1. SPAWN

Hey, Hellspawn or ren, don't sell with your mouth full! Sorry, these requirements types get popular, they normally go right out the window. What makes Spawn so big with the kiddies is the work McFarlane which appeared to [illegible]. Yeah, Spawn's character is pretty cool. He looks great, and the DC crossover certainly helps, but if McFarlane had brought the rights from DC over, since Captain Carrot and the Amazing Zoo Crew through large instead of Spawn, we would've had a picture of Captain Carrot's hover up there.

2. SPIDER-MAN

Someone in Wizarland has been reading Wednesday and whatever it is, it's not making Peter's life easier. There's been a whole slew of Spidey-related rumors concerning Wizarding the holiday, including that Peter Parker will tell the world he's Spidey, Peter and Mary Jane will get divorced, Spidey's becoming a vigilante, a crime fighter, and so on. All we can say is that 1994 is going to be a year in which Spider-Man fans are going to have to pay close attention, because you never know what's gonna happen next!

3. BATMAN

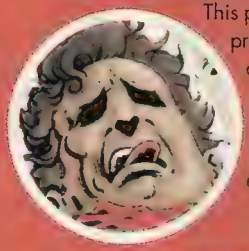
[illegible] Batman's [illegible] in the Dark. After two movies which [illegible] on a [illegible] the [illegible] [illegible] [illegible]

5. SABRETOOTH

Another victim of Marvel's "Hey...we could make more money with this character if he was a good guy!" policy is seeing a sharp rise in popularity. So if Sabretooth is sitting next to Venom on the "We used to be cool bad guys" bench, why is he No. 5 on the Top 10 hot characters chart? That magic letter, by golly! (No, not McFarlane. McFarlane's a word, not a letter.) X! Yes, X, that magic little letter that Marvel has all but copyrighted (just ask Valiant). Now that Sabretooth is an X-Man, replacing Wolverine as the team's nut, his popularity has shot through the roof.

6. PRIME

He looks like his mom just fed him liver, but Kevin Green's ultrapowered alter ego holds steady in the six slot this month, a testament to both Prime's popularity as a character and the popularity of Malibu's Ultraverse as a whole.



This poor guy struggles with life more than practically any other character in comicdom. He's got problems with his parents (what kid doesn't?), girls, the government, bad guys...whew! It seems like life is having a regular emotional tug-of-war with this guy!

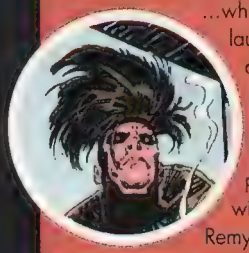
7. SUPERMAN

The Last Son of Krypton is still riding high on the tide of popularity which followed his death. You'd've thought that after he died, the new Supermen showed up, and everything was resolved nice and neatly (except for the PO'ed fans who paid mega-$$$ for the death issue), Supes would sink back into obscurity. Nope. Them folks over at DC have decided to keep the pressure on by telling cool stories in the four monthly Superman titles, and hinting at major storylines to come.

8. CATWOMAN

We're going to spare all of you the obvious sexist comments that this character evokes. Instead, we'll tell you why she's so cool. She's sort of a modern day Robin Hood—you know, the dude who used to rob from the rich and give to the poor. As far as her actual agenda, her regular series has offered nothing concrete so far. We must admit, though, anyone who can give Azbats all he can take and then some and not break a nail while doing it deserves Top 10 residency!

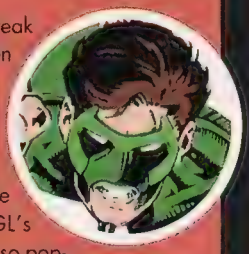
9. GAMBIT



...what the hell is with that hair? Don King laughs at this guy. Regardless of his blow dryer problems, Remy LeBeau (that's Gambit, in case you're X-illiterate) is one popular li'l Cajun. With his smooth style, mysterious past, and awesome powers (he can make things explode with a touch—must be fun at a pet store), Remy has developed quite the fan following.

His constant X-posure as part of the X-Men (both in comicland and TV-land) has guaranteed this mighty mutant a solid position as one of Marvel's top dogs.

10. GREEN LANTERN



First DC offs Superman. Then they break Batman's back. Now they have Green Lantern go cuckoo for Cocoa Puffs. The Flash and Wonder Woman have got to be wondering how DC is going to "improve" them. At least Booster Gold and the Blue Devil have nothing to worry about. So...is GL's going nuts the reason he's suddenly so popular? Yeah, but this GL ain't Hal Jordan. Hal has split on a quest for ultimate power, leaving Kyle Rayner as the new "hot" Green Lantern.

MORT OF THE MONTH

Now it's time to look at the lamest character of the month, or, as we like to call 'em, the Mort of the Month!

BOUNCING BOY

Will you look at this jackass? Bouncing Boy? What the hell was DC thinking? It's bad enough that this clown's lame "power" is the ability to propel his fat butt around without using his legs, but the way he got this mighty ability is even worse! You see, when Chuck Taine was a little blob, he was a gofer for a brilliant scientist. While delivering some superplastic fluid, this lardbutt mistook it for his bottle of soda pop and drank it by mistake! When he discovered his new world-dominating power, he tried out for the Legion of Super-Heroes. This bozo was rejected not just once, but twice, before finally persuading the group to accept him. We have to wonder, though, what does he do when he needs to scratch himself in those hard-to-reach places with those stubby li'l arms of his? ☆

Superman, Catwoman, Green Lantern & Bouncing Boy © & ™ DC Comics, Sabretooth & Gambit © & ™ Marvel Comics, Prime © & ™ Malibu Comics Entertainment Inc.

© GALAXINOVELS

Agent Three-Zero #1

Artist: ***Stephen Platt and some other guys***
Writer: ***Mark Altamont***
Publisher: ***Galaxinovels***
Release date: ***October 1993***

Now, before you begin with the "Who the hell is Agent Three-Zero and what the hell are Galaxinovels?" schtick, remember, this is Comic Watch. We're supposed to dig up all this obscure crap you've never heard of.

What could possibly make this a sleeper pick? Why, it's the first appearance of Agent Three-Zero! Yeah, "Who cares?" is right, which is why it's a good thing this is also the first published work of Stephen Platt.

Platt, who is scorching hot off his stint on *Moon Knight*, has taken the artistic reins on Image's *Prophet*. Platt's strong fan following and his continued exposure with *Prophet* should garner this book a great deal of attention.

On a different note: for those of you unfamiliar with Galaxinovels, it prints books that contain one large panel on every right-hand page, and text on the left, and th...I'm sorry, didn't mean to put you to sleep. Go on to the next Comic Watch listing.

Value then: $5.00
Value now: $6.00

© MARVEL

One year ago this month, the *Wizard* Comic Watch spotlighted *Web of Spider-Man* #18, the semi-cameo first appearance of Venom.

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Web of Spider-Man #99

Artist: ***Alex Saviuk***
Writer: ***Terry Kavanagh***
Publisher: ***Marvel Comics***
Release date: ***April 1993***

For those of you who took a look at the cover to this 1sh of *Web of Spidey* and automatically thought we were covering this issue because it was the first appearance of "the New Enforcers": *wrong*. We'll cover Galaxinovels, but we won't cover those lame Spidey villains. The only reason this li'l gem is a hot sleeper is because it's the first appearance of Nightwatch. Y'know, Nightwatch, the guy who just got his own monthly series from Marvel this month? The guy who looks like Image's Spawn? (Which is okay, since Spawn looks like Marvel's Prowler.)

Regardless of who looks like who, this book definitely has potential. Since it wasn't hyped all that much, it's not like there are a million of these babies taking up space in retailers' "10 Comics for a Buck" boxes. ☆

Value then: $1.75
Value now: $5.00

© MARVEL

One year ago this month, the *Wizard* Comic Watch spotlighted *Thor* #391, the first appearance of Eric Masterson, a.k.a. Thunderstrike.

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The retailer from whom the Grand Prize winner of the Scavenger Hunt purchases his or her comics will receive a special package from Wizard Press as our way of saying thanks for promoting the *Wizard* Scavenger Hunt.

Here's what the retailer gets:

A Gold *WildC.A.T.s* #1, Deathblow trading card, and limited edition Red Foil WildC.A.T.s trading card, all signed by Jim Lee; a Platinum *Superman* #75; a limited edition *Extreme* #0 signed by Rob Liefeld; a Gold *Darker Image* #1 signed by Jim Lee; a *Gambit* #1 signed by Howard Mackie and Lee Weeks; a limited edition Foil *Mantra* #1; a *Deathblow* #1 signed by Jim Lee; an *X-Men Unlimited* #2 signed by Jan Duursema; a *Youngblood Strikefile* #1 signed by Jae Lee; an *Amazing Spider-Man* #375 signed by Mark Bagley; a Gold *Supreme* #1; a Gold *Savage Dragon vs. Megaton Man* #1; a Gold *Turok* #1; a Gold *Rai & the Future Force* #9; *Solar* #21-#22 signed by Joe Quesada; an *Avengers* #366 signed by Tom Palmer Sr.; a limited edition *X* #1; a limited edition *Star Trek: Deep Space Nine* #1; a Platinum *Comics' Greatest World Sourcebook*; a Platinum *Predator vs. Magnus* #1; a *Magnus* #25 signed by Bob Layton; a Gold *Wizard: X-Men Turn Thirty Special* signed by Andy Kubert; a *Warriors of Plasm* #1 signed by Mike Witherby; a *Newstime* Death of Superman magazine signed by Denis Rodier and Roger Stern; 200 assorted promotional posters; and a *Wizard* R-U-Tuff-Enuff? POP display rack!

So attention all you retailers: when you help your customers win the *Wizard* Scavenger Hunt, you win too!

Second Place (One winner)

A complete set of Ultraverse Ultra-Limited comic books, consisting of the full-cover-hologram *Prime* #1, *Hardcase* #1, *Freex* #1, *Exiles* #1, *Strangers* #1, *Mantra* #1, and *Prototype* #1, and the Ultra-Limited Foil Enhanced *Prime* #1, *Hardcase* #1, *Freex* #1, *Prototype* #1, *Break-Thru* #1, *Strangers* #1, *Mantra* #1, and *Rune* #1, all signed by their respective creative teams; a Platinum *Superman* #75; a Gold *Maxx* #1/2 signed by Sam Kieth; a Platinum *Batman* #492; a limited edition *Extreme* #0 signed by Rob Liefeld; a *Pitt* #1 signed by Dale Keown; a *Prophet* #1 signed by Rob Liefeld and Dan Panosian; a Gold *Darker Image* #1 signed by Sam Kieth; an *X-Men Unlimited* #2 signed by Jan Duursema; a *Deadpool* #1 signed by Joe Madureira; a Gold *Turok* #1 signed by Bart Sears; an *Amazing Spider-Man* #375 signed by Mark Bagley; a *Gambit* #1 signed by Howard Mackie and Lee Weeks; a *Deathblow* #1 signed by Jim Lee; *Marvel Masterpieces* #1-#4 signed by Joe Jusko; a Gold *Ninjak* #1 and Gold *Bloodshot* #0, each signed by Joe Quesada; a *Youngblood Strikefile* #4 signed by Rob Liefeld and Jeff Matsuda; a *Punisher: War Zone* #1 signed by John Romita Jr.; the direct sales versions of *Adventures of Superman* #500-#501, *Action Comics* #687, *Superman: The Man of Steel* #22, and *Superman* #78, all signed by their respective artists (including Jon Bogdanove, Brett Breeding, Jackson Guice, Tom Grummett, and Dan Jurgens); a *Youngblood Strikefile* #1 signed by Jae Lee; a *Thunderstrike* #1 signed by Ron Frenz; an *Avengers* #366 signed by Tom Palmer Sr.; a *Firearm* #1 signed by Cully Hammer; a *Magnus* #25 signed by Bob Layton; a *Lobo* #1 (series) and *The Demon* #1 signed by Val Semeiks; an *X-O Manowar Database* signed by Bob Layton; a *Warriors of Plasm* #1 signed by Mike Witherby; *The Good Guys* #1 signed by Grey and Jan Childress; a *Star Trek: Deep Space Nine* #1 signed by Gordon Purcell; a Platinum *RoboCop vs. Terminator* #1; a Platinum *Predator vs. Magnus* #1; a Gold *Supreme* #1; a Gold *Brigade* #1 (mini-series); a Gold *Rai & the Future Force* #9; a Platinum *Dark Horse Presents Aliens* bookshelf collection; a Gold *Savage Dragon vs. Megaton Man* #1; a WildStar card signed by Alan Gordon and Jerry Ordway; a Platinum Brooklyn Santa chromium card signed by Joe Quesada and Jimmy Palmiotti; and a Madman trading card signed by Madman creator Mike Allred!

Third Place (Five winners)

An Ultraverse starter set consisting of 75 Ultraverse comics, a limited edition foil Ultraverse comic book, a full-cover-hologram Ultraverse comic book, a set of Ultraverse trading cards, an Ultraverse CD-Romix, and an Ultraverse T-shirt; a Platinum *Superman* #75; a Gold *WildC.A.T.s* #1 and *Darker Image* #1 signed by Jim Lee; a Gold *Maxx* #1/2 signed by Sam Kieth; a *Sword of Azrael* trade paperback signed by Joe Quesada; a *Turok* #1 signed by Bart Sears; an *Adventures of Superman* #501 signed by Tom Grummett; a *Superman* #78 signed by Dan Jurgens; a *Superman: The Man of Steel* #22 signed by Jon Bogdanove; an *Action Comics* #687 signed by Jackson Guice; a Gold *Supreme* #1; a Gold *Brigade* #1 (mini-series); a Gold *Savage Dragon vs. Megaton Man* #1; a *Magnus* #25 signed by Bob Layton; a *Secret Weapons* #1 signed by Bob Wiacek; a *Warriors of Plasm* #1 signed by Mike Witherby; a limited edition press proof of *X* #1; an uncut sheet of *Wizard* Series III chromium Image trading cards featuring Spawn, Violator, and WildC.A.T.s; a Deathblow trading card and limited edition Red WildC.A.T.s trading card signed by Jim Lee; a *Wizard* Series I Gold Cyberforce trading card signed by Marc Silvestri; a chromium Turok trading card signed by Bart Sears; a WildStar card signed by Al Gordon and Jerry Ordway; a Platinum Brooklyn Santa chromium trading card signed by Joe Quesada and Jimmy Palmiotti; a complete set of direct market *Wizards* (*Wizards* #1-#32, the 1992 San Diego Comic Convention edition, and *The 100 Most Collectible Comics*, *The Superman Tribute*, *X-Men Turn Thirty*, *The Dark Book*, and *The Beginning of the Valiant Era* specials); and a *Wizard* T-shirt and baseball cap signed by the *Wizard* creative staff!

Fourth Place (25 winners)

A Gold *Shadowhawk III* #1; an *Ultraverse* #0; a Gold *Maxx* #1/2; a *Ninjak* #1; a *Bloodshot* #0 and *Batman* #500 (direct market edition) signed by Joe Quesada; a Gold *Prophet* #1; a Gold *Youngblood* #0; a *WildStar* #1 signed by Jerry Ordway; a Gold *Dr. Mirage* #1; a Gold *Supreme* #1; a Gold *Brigade* #1 (mini-series); a Gold *Savage Dragon vs. Megaton Man* #1; a *Wizard* T-shirt; and a Superman baseball cap!

Fifth Place (100 winners)

A *Maxx* #1/2; a *Gen*^{13} #1/2; a limited edition foil-stamped Ultraverse comic book; a Gold *Dr. Mirage* #1 signed by Bernard Chang; a Gold *Prophet* #1; a Gold *Youngblood* #0; a Gold *Supreme* #1; a Gold *Brigade* #1 (mini-series); a Gold *Savage Dragon vs. Megaton Man* #1; and *Batman: A Death in the Family* and *Batman: A Lonely Place of Dying* trade paperbacks!

PHOTO: F. ABERHAM/WEST STOCK INC.

SCAVENGER HUNT!!!!

Sixth Place (300 winners)

An *Armorines* #1 signed by Jim Calafiore; a *Shadowman* #0 signed by Bob Hall; a *Darker Image* #1; a *WildStar* #1; a *Warlock & the Infinity Watch* #1; and a set of limited edition gold Kindred and Gen13 trading cards!

Seventh Place (569 winners)

An autographed comic signed by either Todd McFarlane, Jim Lee, Joe Quesada, Rob Liefeld, Jim Valentino, Erik Larsen, Mark Bagley, Jimmy Palmiotti, Ron Lim, Jerry Ordway, Nelson, Walt Simonson, John Byrne, Louise Simonson, Bart Sears, Greg Capullo, Bernard Chang, Jae Lee, Andy Kubert, or Mike Allred; a prismatic Spawn trading card; a limited edition Gold Youngblood card from *Wizard* #10; and a set of 1992 *Wizard* Christmas trading cards featuring Todd McFarlane's Santa Todd, Jim Lee's Holly Daye, and Rob Liefeld's Santa the Barbarian!

Coolness Alert

The winning fan who submits the best embarrassing photo of him- or herself will win, in addition to other prizes, the *Wizard* Coolness Alert Package. Lame name, cool prizes. Here's what you get:

A *Wizard* embroidered leather jacket
A *Wizard* T-shirt
Wizard sunglasses
A *Wizard* baseball cap
Tasmanian Devil boxer shorts
A DC Bullet wristwatch

...and, if you're embarrassed to reveal that you're enough of a fanboy to wear all that stuff, you can hide your kisser behind three Extreme Studios full-head latex masks of Badrock, Diehard, and Chapel. Oh, and you get a year's subscription to *Wizard*, too!

Special Thanks

A special tip of the Wizard's cap to the following people, without whom this Scavenger Hunt wouldn't have been half as cool.

Comic Cavalcade
DC Comics
Defiant
Dynamic Forces
Homage Studios
Malibu
Shadowline Ink
Valiant

Here's a list of the items you have to collect and the point value of each item. See page 114 for the contest rules.

A Batman Pez dispenser ....10 pts.

A plastic capsule from a 25¢ vending machine (the prize contained within is optional, but it might be a good way to sway the judges) ....8 pts.

What's was the name of Roscoe's dog on *The Dukes of Hazzard*? ....5 pts.

A Viewmaster reel ....10 pts.

The minesweeper guy from those li'l plastic army men figures....15 pts.

A Chinese take-out menu with red letters on it....10 pts.

Anything with the word "Elvis" on it (the wackier the better)....3 pts.

A Chiquita banana sticker ....3 pts.

How many times does Tag Team say "Whoomp, there it is" in the song "Whoomp, There It Is"?....15 pts.

A picture of Kirstie Alley as Saavik (that Vulcan chick from *Star Trek II: The Wrath of Khan*)....10 pts.

Three business cards from three *different* comic book retailers ....5 pts. each (maximum three cards)

An original comic book joke (the best of which will see print in an upcoming issue of *Wizard*) ....10 pts.

Who played the Trickster on TV's *The Flash*? ....3 pts.

A McDonalds straw wrapper ....3 pts.

Planet Terry, Droids, and *Peter Porker, The Spectacular Spider-Ham* were all published under which comic book imprint? ....5 pts.

A clear, color, focused photograph of yourself with a copy of *Wizard* (no Polaroids—and be creative! The best photo will see print in an upcoming issue of *Wizard*) ....25 pts.

Three labels of three *different* products that are named Wizard (*other* than this magazine, you mort!) ....5 pts. each (maximum three labels)

On which planet did Jabba the Hutt, the villain in *Return of the Jedi*, die? ....3 pts.

Who is Alan Napier? (Hmmm, this one is kinda tough, so we'll give you a hint: think Batman) ....10 pts.

A color picture of a wombat ....12 pts.

Who wrote the epilogue in *The Dark Book*? ....8 pts.

One relatively clean, reasonably odor-free sock (preferably the one we lost in the dryer last month, but any one will do) ....5 pts.

An unused Subway sandwich wrapper ....3 pts.

An empty Kodak film canister ....5 pts.

A cover from a Mead-brand notebook ....5 pts.

A *Star Wars* postcard ....8 pts.

A Knightfall Pog ....8 pts.

Which character was featured on the cover of the newsstand edition of *Wizard* #31?....3 pts.

A bus schedule ....5 pts.

A pair of Valiant Vision glasses ....5 pts.

What's the name of *Wizard*'s companion trade magazine? (No, not *Sportslook*, the other one.) ....3 pts.

A Bravura gold stamp....5 pts.

Julia Roberts, Christie Brinkley, Paulina Porizkova, Rachel Hunter, and Roseanne Barr—which geeks did these babes marry? ....2 pts. each (maximum five names)

A paint stirrer from any hardware or housing goods store ....3 pts.

A Burger King "crown" ....5 pts.

A picture of a Chia pet ....8 pts.

A comic book printed in a language other than English ....12 pts.

An egg dipper from a Paas Easter egg coloring kit ...8 pts.

A toy surprise from any cereal ....3 pts.

A picture of Suzanne Somers using a Thigh-Master ....10 pts.

A Colorforms leg piece ....5 pts.

A Bazooka Joe comic strip from a piece of Bazooka bubble gum....3 pts.

A movie ticket stub ....5 pts.

An unused circular Band Aid (or corn pad—whatever's laying around the house), with the backing ....5 pts.

A Monopoly house or hotel piece....5 pts.

A vowel tile from a game of Scrabble ....5 pts.

Any temporary tattoo ....8 pts.

A picture of you in some sort of embarrassing, ridiculous outfit (the goofier the better—and you gotta be in a fairly crowded public area, in the daytime! We never said this would be easy. *And no Polaroids!!!*)....25 pts.

A Silly Putty "egg" (but *not* the Silly Putty!) ....10 pts.

An accessory from any Barbie set or doll ....5 pts.

A picture of Jughead's sister ....8 pts.

What is the correct spelling of Seinfeld's real-life girlfriend's full name? ....8 pts.

An ad for a movie featuring a "Two Thumbs Up" quote from Siskel and Ebert....8 pts.

A Farrah Fawcett or Charlie's Angels trading card ..12 pts.

Any Happy Meal toy or insert....5 pts.

An unused Denny's napkin ....5 pts.

What was Stan Lee's given name?....3 pts.

A superball....3 pts.

A green shoelace ....5 pts.

What are the names of the four ghosts from *Pac-Man*? ....1 pt. each (maximum four names)

A *Captain Carrot and the Amazing Zoo Crew* comic book....9 pts.

And finally...

In the months of February and March, four comics, one published by DC Comics, one by Shadowline Ink (Image Comics), one by Ultraverse (Malibu), and one by Defiant, will have the *Wizard* logo hidden somewhere in the actual comic book story. Dig through as many comic books as you have to, but find and list the four *different* comics in which the *Wizard* logo appears! ....50 pts. each (maximum four titles)

The *Wizard* logo, she-a looka like-a dis →

OFFICIAL ENTRY FORM?

WHAT'RE YA, NUTS? DOES IT LOOK LIKE WE HAVE ROOM FOR AN ENTRY FORM? HERE'S WHAT YOU GOTTA DO:

Take a nice, clean three-by-five-inch index card, *clearly* write out your complete name, address, and phone number, and the complete name and address of your local comic store. Take this and a separate piece of paper with your answers and point totals on it, and shove it all in your Scavenger package.

(See below for mailing address and more complete instructions.)

GET OUT YER GLASSES, LOOK AT THIS LEGAL JARGON!

Contest is open to anyone except employees of Wizard Press, their immediate families, or their pets. *Print* your name, address, city, state, zip code, telephone number with area code, and the full mailing address (and, if readily available, phone number with area code) of the store where you buy comics on a three-by-five-inch index card. Mail entries to Scavenger Hunt, 151 Wells Ave., Congers, NY 10920-2064. You may enter as often as you like. Each entry must be mailed in *a single* secure package or envelope. Each package will be considered a single entry. Small items such as the Scrabble tile or Barbie accessory should be secured to a three-by-five-inch index card to prevent loss or damage during shipping and handling. All Scavenger Hunt questions should be answered neatly on a single, separate piece of paper (it would help the judges if you wrote the question next to the answer). All entries become the property of Wizard Press; none will be returned. Photographs may be used for publication without notification. **All entries must be received by May 2, 1994.** Wizard is not responsible for lost, late, misdirected, or mutilated entries.

Entries received by May 2, 1994 will be assigned points according to total value of all the items found, and then placed into the appropriate prize slot. Employees of Wizard Press will assign point values to all entries. All decisions are final.

Entries totaling at least 658 points are eligible for the grand prize of a home entertainment center featuring a 19-inch color TV, a laser disc player, and laser discs featuring the *Star Wars* trilogy (*Star Wars, The Empire Strikes Back, Return of the Jedi*), *Batman*, and the unedited *Aliens* and *Terminator 2: Judgment Day*. The retailer listed in the Grand Prize winner's entry as the retailer from whom his or her comics are purchased will receive a Gold *WildC.A.T.s* #1, Deathblow trading card, and limited edition Red Foil WildC.A.T.s trading card, all signed by Jim Lee; a Platinum *Superman* #75; a limited edition *Extreme* #0 signed by Rob Liefeld; a Gold *Darker Image* #1 signed by Jim Lee; a *Gambit* #1 signed by Howard Mackie and Lee Weeks; a limited edition Foil *Mantra* #1; a *Deathblow* #1 signed by Jim Lee; an *X-Men Unlimited* #2 signed by Jan Duursema; a *Youngblood Strikefile* #1 signed by Jae Lee; an *Amazing Spider-Man* #375 signed by Mark Bagley; a Gold *Supreme* #1; a Gold *Savage Dragon vs. Megaton Man* #1; a Gold *Turok* #1; a Gold *Rai & the Future Force* #9; *Solar* #21-#22 signed by Joe Quesada; an *Avengers* #366 signed by Tom Palmer Sr.; a limited edition *X* #1; a limited edition *Star Trek: Deep Space Nine* #1; a Platinum *Comics' Greatest World Sourcebook*; a Platinum *Predator vs. Magnus* #1; a *Magnus* #25 signed by Bob Layton; a Gold *Wizard: X-Men Turn Thirty Special* signed by Andy Kubert; a *Warriors of Plasm* #1 signed by Mike Witherby; a *Newstime* Death of Superman magazine signed by Denis Rodier and Roger Stern; 200 assorted promotional posters; and a *Wizard* R-U-Tuff-Enuff? Point-of-Purchase display rack. There will be one grand prize winner and one package awarded to the retailer listed on the entry form of the grand prize winner.

Entries totaling 600-657 points are eligible for the second place prize of a complete set of Ultraverse Ultra-Limited comic books consisting of the full-cover-hologram *Prime* #1, *Hardcase* #1, *Freex* #1, *Exiles* #1, *Strangers* #1, *Mantra* #1, and *Prototype* #1, and the Ultra-Limited Foil Enhanced *Prime* #1, *Hardcase* #1, *Freex* #1, *Prototype* #1, *Break-Thru* #1, *Strangers* #1, *Mantra* #1, and *Rune* #1, all signed by their respective creative teams; a Platinum *Superman* #75; a Gold *Maxx* #1/2 signed by Sam Kieth; a Platinum *Batman* #492; a limited edition *Extreme* #0 signed by Rob Liefeld; a *Pitt* #1 signed by Dale Keown; a *Prophet* #1 signed by Rob Liefeld and Dan Panosian; a Gold *Darker Image* #1 signed by Sam Kieth; an *X-Men Unlimited* #2 signed by Jan Duursema; a *Deadpool* #1 signed by Joe Madureira; a Gold *Turok* #1 signed by Bart Sears; an *Amazing Spider-Man* #375 signed by Mark Bagley; a *Gambit* #1 signed by Howard Mackie and Lee Weeks; a *Deathblow* #1 signed by Jim Lee; *Marvel Masterpieces* #1-#4 signed by Joe Jusko; a Gold *Ninjak* #1 and Gold *Bloodshot* #0, each signed by Joe Quesada; a *Youngblood Strikefile* #4 signed by Rob Liefeld and Jeff Matsuda; a *Punisher: War Zone* #1 signed by John Romita Jr.; the direct sales versions of *Adventures of Superman* #500-#501, *Action Comics* #687, *Superman: The Man of Steel* #22, and *Superman* #78, all signed by their respective artists (including Jon Bogdanove, Brett Breeding, Jackson Guice, Tom Grummett, and Dan Jurgens); a *Youngblood Strikefile* #1 signed by Jae Lee; a *Thunderstrike* #1 signed by Ron Frenz; an *Avengers* #366 signed by Tom Palmer Sr.; a *Firearm* #1 signed by Cully Hammer; a *Magnus* #25 signed by Bob Layton; a *Lobo* #1 (series) and *The Demon* #1 signed by Val Semeiks; an *X-O Manowar Database* signed by Bob Layton; a *Warriors of Plasm* #1 signed by Mike Witherby; *The Good Guys* #1 signed by Grey and Jan Childress; a *Star Trek: Deep Space Nine* #1 signed by Gordon Purcell; a Platinum *RoboCop vs. Terminator* #1; a Platinum *Predator vs. Magnus* #1; a Gold *Supreme* #1; a Gold *Brigade* #1 (mini-series); a Gold *Rai & the Future Force* #9; a Platinum *Dark Horse Presents Aliens* bookshelf collection; a Gold *Savage Dragon vs. Megaton Man* #1; a WildStar card signed by Alan Gordon and Jerry Ordway; a Platinum Brooklyn Santa chromium card signed by Joe Quesada and Jimmy Palmiotti; and a Madman trading card signed by Madman creator Mike Allred. There will be one second place winner.

Entries totaling 500-599 points are eligible for the third place prize of an Ultraverse starter set consisting of 75 Ultraverse comics, a limited edition foil Ultraverse comic book, a full-cover-hologram Ultraverse comic book, a set of Ultraverse trading cards, an Ultraverse CD-Romix, and an Ultraverse T-shirt; a Platinum *Superman* #75; a Gold *WildC.A.T.s* #1 and *Darker Image* #1 signed by Jim Lee; a Gold *Maxx* #1/2 signed by Sam Kieth; a *Sword of Azrael* trade paperback signed by Joe Quesada; a *Turok* #1 signed by Bart Sears; an *Adventures of Superman* #501 signed by Tom Grummett; a *Superman* #78 signed by Dan Jurgens; a *Superman: The Man of Steel* #22 signed by Jon Bogdanove; an *Action Comics* #687 signed by Jackson Guice; a Gold *Supreme* #1; a Gold *Brigade* #1 (mini-series); a Gold *Savage Dragon vs. Megaton Man* #1; a *Magnus* #25 signed by Bob Layton; a *Secret Weapons* #1 signed by Bob Wiacek; a *Warriors of Plasm* #1 signed by Mike Witherby; a limited edition press proof of *X* #1; an uncut sheet of *Wizard* Series III chromium Image trading cards featuring Spawn, Violator, and WildC.A.T.s; a Deathblow trading card and limited edition Red WildC.A.T.s trading card signed by Jim Lee; a *Wizard* Series I Gold Cyberforce trading card signed by Marc Silvestri; a chromium Turok trading card signed by Bart Sears; a WildStar card signed by Al Gordon and Jerry Ordway; a Platinum Brooklyn Santa chromium trading card signed by Joe Quesada and Jimmy Palmiotti; a complete set of direct market *Wizards* (*Wizards* #1-#32, the 1992 San Diego Comic Convention edition, and *The 100 Most Collectible Comics, The Superman Tribute, X-Men Turn Thirty, The Dark Book*, and *The Beginning of the Valiant Era* specials); and a *Wizard* T-shirt and baseball cap signed by the *Wizard* creative staff. There will be five third place winners.

Entries totaling 450-499 points are eligible for the fourth place prize of a Gold *Shadowhawk III* #1; an *Ultraverse* #0; a Gold *Maxx* #1/2; a *Ninjak* #1; a *Bloodshot* #0 and *Batman* #500 (direct market edition) signed by Joe Quesada; a Gold *Prophet* #1; a Gold *Youngblood* #0; a *WildStar* #1 signed by Jerry Ordway; a Gold *Dr. Mirage* #1; a Gold *Supreme* #1; a Gold *Brigade* #1 (mini-series); a Gold *Savage Dragon vs. Megaton Man* #1; a *Wizard* T-shirt; and a Superman baseball cap. There will be 25 fourth place winners.

Entries totaling 400-449 points are eligible for the fifth place prize of a *Maxx* #1/2; a *Gen*^{13} #1/2; a limited edition foil-stamped Ultraverse comic book; a Gold *Dr. Mirage* #1 signed by Bernard Chang; a Gold *Prophet* #1; a Gold *Youngblood* #0; a Gold *Supreme* #1; a Gold *Brigade* #1 (mini-series); a Gold *Savage Dragon vs. Megaton Man* #1; and *Batman: A Death in the Family* and *Batman: A Lonely Place of Dying* trade paperbacks. There will be 100 fifth place winners.

Entries totaling 250-399 points are eligible for the sixth place prize of an *Armorines* #1 signed by Jim Calafiore; a *Shadowman* #0 signed by Bob Hall; a *Darker Image* #1; a *WildStar* #1; a *Warlock & the Infinity Watch* #1; and a set of limited edition gold Kindred and Gen^{13} trading cards. There will be 300 sixth place winners.

Entries totaling 100-249 points are eligible for the seventh place prize of an autographed comic signed by either Todd McFarlane, Jim Lee, Joe Quesada, Rob Liefeld, Jim Valentino, Erik Larsen, Mark Bagley, Jimmy Palmiotti, Ron Lim, Jerry Ordway, Nelson, Walt Simonson, John Byrne, Louise Simonson, Bart Sears, Greg Capullo, Bernard Chang, Jae Lee, Andy Kubert, or Mike Allred; a prismatic Spawn trading card; a limited edition Gold Youngblood card from *Wizard* #10; and a set of 1992 *Wizard* Christmas trading cards featuring Todd McFarlane's Santa Todd, Jim Lee's Holly Daye, and Rob Liefeld's Santa the Barbarian. There will be 569 seventh place winners.

Once entries have been assigned to prize categories, the winner(s) of the prize(s) will be chosen in a random drawing from all entries in a given category. The drawings will be conducted by employees of Wizard Press. All decisions are final. Any entry that does not win the highest prize for which it is eligible will automatically be included in the drawing for the next-best prize. (For example, anyone with 658 points who does not win the Grand Prize will be in the drawing for the second prize, and so on down the line.) Odds of winning are determined by the amount of entries received. Only one prize winner per household. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof.

Only winners of the Scavenger Hunt contest are eligible to win the *Wizard* Coolness Alert Package. The contestant with the most embarrassing picture of him- or herself which is judged by employees of Wizard Press to be the most outrageous, funniest, most amusing, and weirdest will be awarded the Coolness Alert prize consisting of a year's subscription to *Wizard: The Guide to Comics*, an embroidered *Wizard* leather jacket, a *Wizard* baseball cap, a *Wizard* T-shirt, *Wizard* sunglasses, a DC bullet wristwatch, Tasmanian Devil boxer shorts, and three Youngblood full-head latex masks of Diehard, Chapel, and Badrock. All decisions are final.

A list of winners will be available to the public after August 1, 1994, and will also appear in *Wizard: The Guide to Comics* #37. To receive a copy of the list of winners, please send a self-addressed, stamped envelope to: Scavenger Hunt Winners, 151 Wells Ave., Congers, NY 10920-2064.

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PICKS

FROM THE WIZARD'S HAT

HERE'S A LISTING OF THE HOTTEST BOOKS SHIPPING IN MARCH!

Spawn/Batman: Red Scare • Batman/Spawn: War Devil

Artists: Todd McFarlane • Klaus Janson
Writers: Frank Miller • Doug Moench, Chuck Dixon, and Alan Grant
Release Date: March
Cover Price: $3.95 (Image) $4.95 (DC)

March certainly does come in like a lion this year with the arrival of two of the most anticipated...ahh, who are we kidding, *the* most anticipated crossover team-up books the comic shelves will see in 1994. How cool is this?

Todd McFarlane's Spawn teams up with Bob Kane's Batman in two special one-shot books, one from Image, the other from those fine folks at DC. The DC book is written by the three regular (*Batman*, *Detective*, and *Shadow of the Bat*) Batwriters, and penciled by long-time fan and critical favorite Klaus Janson. The Image end of the crossover is being handled artwise by Spawn's proud pop, Todd McFarlane, with the scripting chores taken care of by none other than Frank "I wrote *Dark Knight* and I liked it!" Miller! How cool is that? (We can't help it, we're all such fanboys at heart. We're so ecstatic, we're all thinking of showering...nah!)

We know that these stories will probably consist of each guy fighting the other before realizing who the bad guys are, then teaming up to fight the actual evil-doers, but who cares? We're just tickled silly to know that two of our favorite characters (it's not the Jean Paul Valley Azbats; it's the *real* Batman) are going to be involved in two separate projects featuring a whole slew of our favorite creators (including Greg Capullo, whose pin-up graces the 56-page Image crossover). It's more than awesome, don't you agree?

BATMAN™ & © DC COMICS, SPAWN™ & © TODD MCFARLANE PRODUCTIONS, INC.

The Adventures of Cyclops & Phoenix #1 (of 4)

Cyclops & Phoenix ™ & © Marvel Entertainment Group

Artists: Gene Ha and Al Vey
Writer: Scott Lobdell
Release Date: March 1
Cover Price: $2.95

Way back in ancient X-Men lore (from the good ol' 1980s), Jean Grey was presumed dead, and Scott (Cyclops) Summers fell in love with and later had a child with a certain Madelyne Pryor. That child, as we now know thanks to the "Father and Sons" storyline which ran in *Cable* #6-#8, is the enigmatic time traveler Cable. Did ya also know that Madelyne was a clone of Scott's first love, Jean Grey? (Can you say "convoluted"?)

What the Sam Hill does that have to do with this book? We'll tell ya. Now that they're married, Scott and Jean are going to the future to celebrate their honeymoon! In the future, the wacky newlyweds will learn more about their bouncing baby Cable, and have run-ins with Excalibur's Phoenix (another semioffspring) and Apocalypse, the meanest X-villain ever to wear a big "A" as a belt buckle.

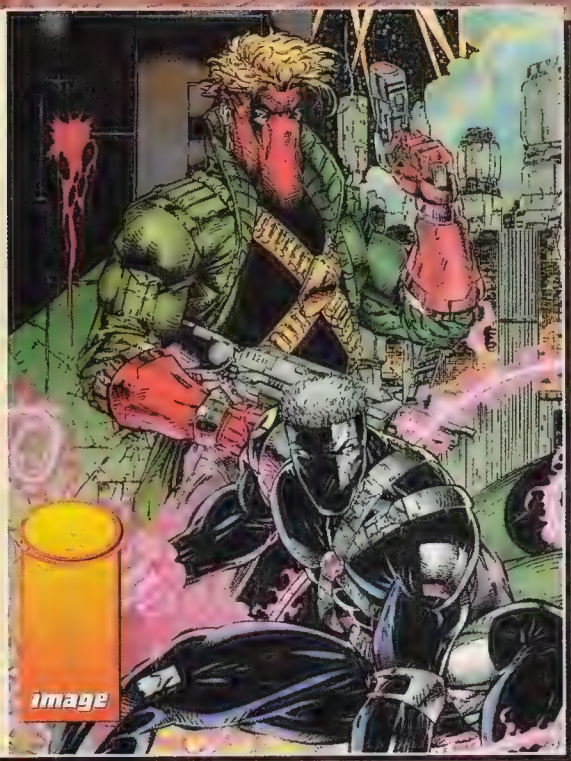
So why did Scott and Jean choose the future for their honeymoon? How will Cable and Phoenix fit into all this? What are in those cables that connect Apocalypse's elbows to his butt? Most of these questions and more are answered right here in this four-issue mini-series.

Kindred #1

Artist: Brett Booth and Sal Regla
Writers: Jim Lee, Brandon Choi, and Sean Ruffner
Release Date: March
Cover Price: $2.50

The little Homage Universe that Jim Lee and Marc Silvestri are creating within the Image Universe expands with *Kindred* #1. We know that the Cyberforce crew is somehow connected to both the StormWatch gang *and* the WildC.A.T.s team. Now it appears that there's also a connection between WildC.A.T.s and StormWatch, and they knew it was much more than a hunch/that this group would one day form a family/and that's the way they all became the Homage Bunch...the Homa, ah, never mind.

Anyway, this series deals with WildC.A.T.ter Grifter and StormWatcher Backlash, and delves into the history between the two characters back when they were both Team 7 members. International Operations Director John Lynch (from *WildC.A.T.s*) has been kidnapped and brought to Wells Island, and now it's up to our boys to save his skin. In the process, they discover that the radiation experiments performed on Wells Island back in the mid-'70s might somehow tie into both their origins! (They do say fiction is stranger than truth.)



Grifter & Backlash ™ & © Wildstorm Productions

Prophet #5

Prophet ™ & © Rob Liefeld Inc.

Artist: Stephen Platt
Writer: Rob Liefeld
Release Date: March
Cover Price: $1.95

After four issues, the gang at Extreme Studios have decided to make things more exciting for their enigmatic character, Prophet, by adding a new co-plotter and artist to his book. Stephen Platt, fresh off of his wildly popular (yet "Extremely" short) stint on Marvel's *Moon Knight*, brings his talents to *Prophet*. He'll pencil, ink, *and* co-plot the book with scripter Rob Liefeld.

So...what about Prophet? Glad you asked. He's holed away in a U.S. military base, being experimented upon by a bunch of military lab types who've attached him to a virtual reality machine. (I guess they never saw *Lawnmower Man*. You should never *ever* hook anybody into a VR machine.)

The lab guys are trying to figure out what makes the big guy tick and what makes him the warrior he is. As an added bonus, they try to discover what causes Prophet to go berserk on occasion—which they get to see first hand when he goes berserk and attempts to escape from the base.

So what happens? Pick up *Prophet* #5, count the splash pages, and see for yourself.

Rune #3/Ultraverse Premiere #1

Artist: Barry Windsor Smith
Writer: Chris Ulm
Release Date: March
Cover Price: $3.50

Those guys (and gals—sorry, Diane) at Malibu sure are doing their best to make comics fun, and they've latched onto an idea that does just that. *Ultraverse Premiere* is the latest title from Malibu's excellent Ultraverse imprint. It'll introduce new characters to the Ultraverse Universe before spinning some of them off into their new titles. Instead of being a separate book, *Ultraverse Premiere* will appear as a "flip book," attached to other Ultraverse titles.

Ultraverse Premiere debuts in *Rune* #3, pushing said book to a whopping 64 pages! As Malibu Editor-in-Chief Chris Ulm says, "In 1994, Malibu's goal is to increase our market share without adding titles to the line. *Ultraverse Premiere* does that."

The first batch of characters in the spotlight are Warstrike (from *Mantra* #1), Ripfire, and Elven, in addition to a two-page "Secrets of Aladdin" feature by Barry Windsor-Smith. In the words of Ultraverse Editor Hank Kanalz, "We've been flooded with requests to feature our more popular characters and to feature more 'solo' stories. *Ultraverse Premiere* gives us a new and exciting way to do both!"

Oh yeah, and don't forget to read *Rune*. It's cool.

Rune & Warstrike ™ & © Malibu Comics Entertainment Inc.

MORE PICKS

The following pages compile the grooviest titles shipping for the month of March. Also listed are books carrying the *Wizard* recommended reading sign—comics that have the most promise to deliver a solid, well-written story, and ones that shouldn't be overlooked on the comic book rack.

© Marvel
Ghost Rider 2099 #1

© Mike Mignola
Hellboy: Seed of Destruction #1

Action Comics #699
DC COMICS The war between LexCorp and Project Cadmus goes to the streets of Metropolis, and Superman might not recover from his "blimping" in time to put a halt to it. By Roger Stern, Jackson Guice, and Denis Rodier. **$1.50**

Adventures of Superman #512
DC COMICS The Parasite, whose offer of help was rejected, succeeds in draining the bloated Superman anyway (we warned Supes about eating all those pork rinds)...but what will happen to the Man of Steel? By Karl Kesel, Barry Kitson, and Ray McCarthy. **$1.50**

Armorines #1
VALIANT The armored dynamos leap straight from the pages of *X-O Manowar* into their own monthly series. In this premiere issue, a Navy SEAL unit tries to find a sunken nuclear sub—and disappears! Can the Armorines find them and the sub in time for dinner? (Hey, even armored heroes have to eat, buddy!) By Jorge González, Jim Calafiore, and Rod Ramos. **$2.25**

Batman #507
DC COMICS "Knightquest: The Crusade" continues. Batman and Ballistic try to find the murderous Abattoir before the Maniaxe do, leading to a battle in a Gotham nightclub. By Doug Moench, Mike Manley, and Joe Rubinstein. **$1.50**

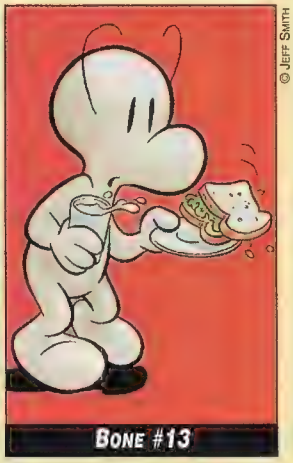
Batman: Shadow of the Bat #27
DC COMICS "Knightquest: The Crusade" continues. Lady Clayface leads Batman to the site of Clayface and Abattoir's impending showdown. All this, plus the Clayface Baby! (No joke! It's retro-Batman at its best.) By Alan Grant, Bret Blevins, and Bob Smith. **$1.75**

Bone #13
CARTOON BOOKS In this issue, creator Jeff Smith begins an all-new storyline for the three Bone cousins. Says Smith, "The gist of #13 is that Fone Bone has the first dream he's had since he's been in the Valley. It's about *Moby Dick*, with Phoney Bone as Captain Ahab, Fone Bone as Ishmael, and Smiley Bone as the whale. In actuality, the dragon is manipulating his dreams to counter Thorn's manipulated dreams by the Hooded One." (Insert *Dragnet* music here.) **$2.95**

Catwoman #10
DC COMICS Catwoman hunts an arms racketeer who has stolen a device capable of curing her quadriplegic friend. By Jo Duffy and Jim Balent. **$1.50**

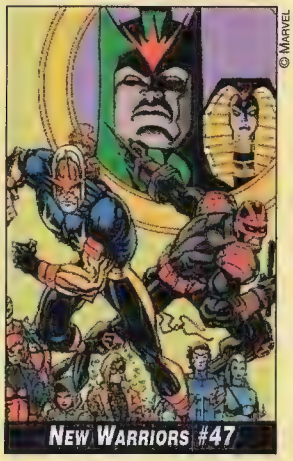
Danger Unlimited #2 (of 4)
LEGEND/DARK HORSE The origin of the original Danger Unlimited team is revealed, and Cal Carson discovers he's in a world he doesn't understand. Fun reading by John Byrne, with colors by Matt Webb. Also, in a backup story by Byrne

© Voyager
Armorines #1


© Jeff Smith
Bone #13

MORE PICKS

© MARVEL
MARVELS #4


© MARVEL
NEW WARRIORS #47

and Kieron Dwyer, the Torch of Liberty's origin is revealed as well. **$2.00**

DETECTIVE COMICS #674

DC COMICS "Knightquest: The Crusade" continues, as a new villain is introduced who happens to be a master of firearms. (Wow, that really *is* new.) He comes to Gotham to steal prototype military weapons, but Batman isn't about to let him. By Chuck Dixon, Graham Nolan, and Scott Hanna. **$1.50**

GHOST RIDER 2099 #1

MARVEL It's the Terminator meets the Spirit of Vengeance, as Ghost Rider becomes a futuristic cyberpunk. See the dark technological side of the year 2099, brought to you by Len Kaminski, Chris Bachalo, and Mark Buckingham. **$2.25 (COLLECTOR'S EDITION), $1.50 (NEWSSTAND EDITION)**

HAWKMAN #9

DC COMICS Hawkman battles metahumans in Chicago's Netherworld, and the countdown to Zero Hour begins for the Hawks as an ominous and destructive figure moves on a collision course with Thanagar. (Good, that planet is full of jerks anyway.) By new series writer Bill Messner-Loebs, Steven Lieber, and Rick Magyar. **$1.75**

HELLBOY: SEED OF DESTRUCTION #1 (OF 4)

LEGEND/DARK HORSE The origin of Hellboy, the world's greatest paranormal investigator, is revealed in this first issue as he battles vampiric frog creatures in the Arctic (gee, I hope Santa's okay). By Mike Mignola and John Byrne. Also, look for the "Monkeyman and O'Brien" backup by Art Adams, containing the first chapter of their origin story. **$2.50**

INCREDIBLE HULK #417

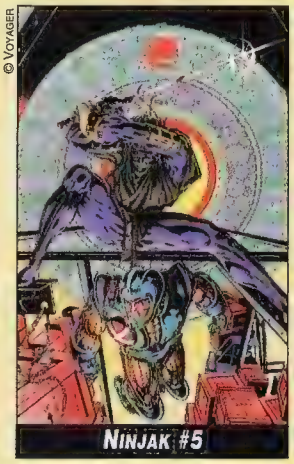
MARVEL Part 1 of the three-part celebration of Rick and Marlo's wedding! This issue has the bridal shower and the bachelor party, attended by every important hero in the Marvel Universe. Lotsa yuks courtesy of Peter David, Gary Frank, and Cam Smith. "Basically, we go from the sublime to the ridiculous in one issue. After this storyline, there will be major changes in the relationship between the Hulk and his wife," as well as his status in the Pantheon, says David. **$1.50**

MAGNUS ROBOT FIGHTER #37

VALIANT "The Last Day," Part 1 (of 2). The final assault on the Malevs begins, the outcome of which will determine the fate of all humanity! This story will be concluded in all its splendor in the fatal *Rai and the Future Force* #22 (hint, hint). By Tony Bedard, Jim Calafiore, and Gonzalo Mayo. **$2.25**

MARVELS #4 (OF 4)

MARVEL In this final issue, Phil Sheldon sets out to prove that Spider-Man is not the menace that J. Jonah Jameson says he is. Relive the death of Captain George Stacy as well as the demise of Gwen Stacy at the hands of the Green Goblin. By Kurt Busiek and Alex Ross. Says Busiek, "Over the first three issues, we see a development in Phil's character. Issue four is the end of Phil's story; I don't want to say any more than that." Oooo. **$5.95**


© VOYAGER
NINJAK #5

© DALE KEOWN

PITT #4

MORE PICKS

NEW WARRIORS #47
MARVEL "Time and Time Again," Part 1 (of 4). The Warriors must face two (count 'em, two) versions of the Sphinx when they're separated and scattered throughout time and space. Meanwhile, an all-new Warriors team is created to help get the other one back to the present time. By Fabian Nicieza, Darick Robertson, Brandon McKinney, and Larry Mahlstedt. **$1.50**

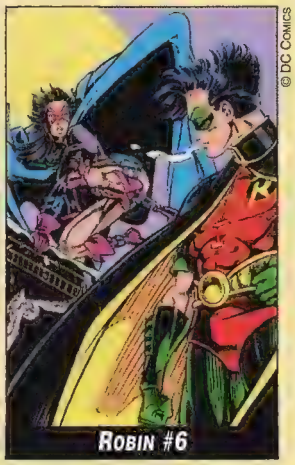
NINJAK #5
VALIANT "Full Metal Jacket," Part 1 of (2). It's Ninjak versus X-O (world's shortest fight) as both are embroiled in a hostile takeover of Orb Industries. Action aplenty by a lone Mark Moretti. **$2.25**

PITT #4
IMAGE As Timmie's life hangs in the balance, Pitt and Zoyvod continue their all-out slugfest. Sure does stink to be Timmie, doesn't it? By Dale Keown and Brian Hotton. **$1.95**

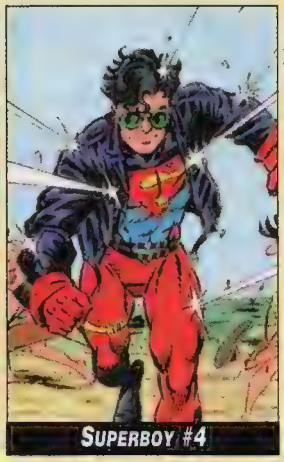
PRIME #10
ULTRAVERSE/MALIBU In the shocking conclusion to the story begun in *Firearm* #6, Firearm tries to break Prime out of a secret biological lab. Too bad he has to fight a huge military contingent that's fully armed. Plus, prepare to meet the new Prime! By Gerard Jones, Len Strazewski, and Norm Breyfogle. Strazewski says, "Issue #10 marks the freeing of Prime from government control, and also marks a real psychological turning point in Kevin Green, the boy inside Prime." **$1.95**

THE RAY #1
DC COMICS One of DC's most popular young heroes returns in his own regular series. In this first issue, the Ray goes to Hawaii to fight Brimstone, and guess who he bumps into while he's there? Yep, Superboy. And it's a shame they both can't just get along... By Christopher Priest, Howard Porter, and Robert Jones. Covers for both editions by Joe Quesada. **$2.95 (COLLECTOR'S EDITION), $1.75 (NEWSSTAND EDITION)**

© DC Comics
THE RAY #1


© DC Comics
ROBIN #6

© Voyager
SOLAR, MAN OF THE ATOM #34


© DC Comics
SUPERBOY #4

ROBIN #6
DC COMICS In part 2 of a three-part crossover with the Huntress (continued from *Showcase '94* #5 and concluded in *Showcase '94* #6), Robin and the Huntress battle Deathangel. By Chuck Dixon, Phil Jimenez, and Bruce Patterson. Dixon says, "It's another chapter of the love/hate relationship between Robin and the Huntress. This will lead up to the four-issue *Huntress* mini-series coming out soon, done by myself and Mike Netzer."**$1.50**

THE SANDMAN #60
VERTIGO/DC COMICS "The Kindly Ones" continues. In this dramatic issue, the denizens of the Dreaming get a rude awakening when T.O. Morrow and Turner D. Century invade! Uh, just kidding about that last bit. By Neil Gaiman and Marc Hempel, who probably *could* pull off a cool T.O. Morrow/Turner D. Century invasion story. Cover by Dave McKean. For mature readers. **$1.95**

SOLAR, MAN OF THE ATOM #34
VALIANT "Solar the Destroyer," Part 2 (of 3). Solar comes closer to the Spider Alien homeworld, but to get there he has to go through a ton

MORE PICKS

© DC Comics
Superman: Man of Steel #33

© Rob Liefeld
Team Youngblood #7

of Spider Aliens. (Hmm, you think it's too late for him to turn around and say the heck with it?) Done completely in Valiant Vision. (Careful—those glasses make your head explode if you wear them too long.) By Kevin VanHook, Peter Grau, and Jimmy Palmiotti. **$2.25**

The Spectre #18

DC COMICS Twisted by Eclipso's influence, the Spectre finds the entire planet *guilty*. The sentence? A whole lotta death, man. By John Ostrander and Tom Mandrake. Ostrander says, "This issue culminates our second major storyline, 'The Judgment of the Spectre,' and we reveal all the different meanings behind it. And we deal with Eclipso...once and for all." **$1.75**

Superboy #4

DC COMICS Superboy is succumbing to a mysterious and potentially fatal ailment. But how is this connected to the strange goings-on in Metropolis? Plus, watch "The Kid" watch his own animated series on TV. By Karl Kesel, Tom Grummett, Mike Parobeck, and Doug Hazlewood. **$1.50**

Superman: The Man of Steel #33

DC COMICS As Superman continues to swell (in power. Get your mind outta the gutter), the Parasite volunteers to drain him. Will Superman let him "help"? This leads directly into *Superman* #89, in which Project Cadmus lends a helping hand. By Louise Simonson, Jon Bogdanove, and Dennis Janke. **$1.50**

Team Youngblood #7

IMAGE "Extreme Prejudice," Part 1 (of 7). After years of imprisonment, Quantum (who?) returns. The response to this is not good—Extreme and the Brotherhood of Man (who?) go after him. This also leads into the genesis of the team known as the New Men (we don't know who they are either, but their battle cry is "What, me worry?"). By Extreme Studios. **$1.95**

Uncanny X-Men #312

MARVEL Yukio's back! (We couldn't in good faith add "by popular demand.") Storm decides to help her out in a fight against the snobbiest hero of all—Japan's Sunfire, the former X-Man-who-was-too-good-for-'em. By Scott Lobdell and John Romita Jr. **$1.50**

WildC.A.T.s #9

IMAGE Emp and the C.A.T.s travel into the Bermuda Triangle to search for Spartan and Voodoo (y'know, maybe those two don't *want* to be found...), and find a lost world ruled by the Lord Kherubim, Entropy. By Jim Lee, Brandon Choi, and Scott Williams. **$2.50**

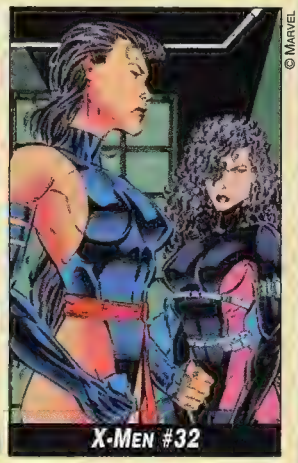
Wolverine #81

MARVEL "Hey, Akiko—where are ya???" That's what Wolvie, Kitty Pryde, and Nightcrawler wanna know. (Akiko is Wolvie's long-lost foster child, dinchaknow?) By Larry Hama, Adam Kubert, and Mark Farmer, who don't know where she is, either. **$1.95**

X-Men #32

MARVEL The whole big Revanche saga/mess comes to a conclusion, and only one will survive. Who will it be: Psylocke or Revanche? Only Fabian Nicieza, Andy Kubert, and Matt Ryan know for certain. **$1.50**

© WildStorm
WildC.A.T.s #9


© Marvel
X-Men #32

PREMIERES

Comic book collectors place a great deal of importance on #1 and #0 issues. Since it's tricky to determine whether a book will succeed, you have to choose your comics very carefully. Number one and zero issues have been known to appreciate considerably when a series becomes popular. This is a list of all the #1 and #0 issues which are shipping in March. (CE indicates a Collectors Edition.)

The Adv. of Cyclops & Phoenix #1
Marvel Comics $2.95

Aftershock #1
Miracle $2.50

Appleseed Databook #1
Dark Horse $3.50

Armorines #1
Valiant $2.25

Aztec Anthropomorphic Amazons #1
Antarctic Press $2.75

Batman/Spawn: War Devil
DC /Image $4.95

Blackball Comics #1
Blackball Comics $3.00

Blues Masters #1: Stevie Ray Vaughan
Revolutionary Comics $2.50

The Books of Magic #1
Vertigo $1.95

Bubblegum Crisis: Grand Mal #1
Dark Horse $2.50

Caliber Presents: Cinderella on Fire #1
Caliber Press $2.95

Catwoman Annual #1
DC Comics $2.95

Charlemagne #1
Defiant $3.25

Dr. Weird #1
Caliber Press $2.95

E-Man Returns #1
Alpha Product'ns $2.75

The Edge: Of British Horror #1
Millennium $2.95

Fury #1
Marvel Comics $2.95

Ghost Rider 2099 #1
Marvel $1.50/CE $2.25

The G.R.I.P. #1
Eclipse $2.95

Gunfire #1
DC Comics $1.75

Hellboy: Seed of Destruction #1
Legend $2.50

Heroes Like Us #1
Majestic Ent. $2.50

Joe R. Landale's By Bizarre Hands #1
Dark Horse $2.50

John Byrne's Next Men: Power #1
Legend $2.50

Jughead's Baby Tales #1
Archie Comics $2.00

Kindred #1
Image $2.50

Lycanthrope Leo #1
Viz Comics $2.95

Megadeth #1
Rock-It Comics $3.95

Morgana X #1
Sky Comics $2.95

Motorhead Special #1
Dark Horse $3.95

Motormouth: Re-Mix #1
Marvel UK $1.95

Mysterians #1
Miracle $2.50

Night of the Living Dead #1
Fantaco $3.50

On Raven's Wings #1
Boneyard Press $2.95

Penthouse Comix #1
Penthouse Comix $4.95

Phantom Force #0
Genesis West $2.50

Project A-KO #1
Malibu Comics $2.95

Quagmire USA #1
Antarctic Press $2.75

Quantum Leap: Second Childhood #1
Innovation Pub. $2.95

The Ray #1
DC $1.75/CE $2.95

Sabretooth Classics #1
Marvel Comics $1.50

Scavengers #0
Triumphant $2.50

Shi #1
Empire Publications $2.50

Spawn/Batman: Red Scare
Image/DC $3.95

Spider-Man/X-Factor: Shadogates #1
Marvel Comics $1.95

The Star Gate #1
Millennium $2.50

Star Trek Special #1
DC Comics $3.50

Syphons #1
Now Comics $2.50

Tales of the Dead #1
Cry For Dawn $2.50

Ultraverse Pre. #1 (Rune #3)
Ultraverse $3.50

Venom: The Mace #1
Marvel Comics $2.95

X-Men: The Early Years #1
Marvel Comics $1.50

Xenya #1
Sanctuary Press $2.95

Zen Intergalactic Ninja: Starquest #1
Entity Comics $2.95

good & cheap

Good-readin' books you can still pick up cheap!

AMERICAN FLAGG! © & ™ FIRST COMICS INC. & HOWARD CHAYKIN INC.

American Flagg! #1-#3

Writer: *Howard Chaykin*
Artist: *Howard Chaykin*
Current Total Value: *$7*

Howard Chaykin's *American Flagg!*, published by First Comics, is considered one of the finest comic book series of the '80s. It told of the life and loves of Reuben Flagg, Plexus Ranger, in Chicago circa 2031. Reuben is what passes for law enforcement in a time when basketball is illegal, everyone lives in shopping centers, and the U.S. government has relocated to Mars (and is really the phone company in disguise).

Chaykin's art is outstanding, projecting vintage images into a futuristic world. People travel in blimps and dance to Duke Ellington at the same time as others watch holographic television, shuttle to the moon, and wear sultry stockings while shopping for firearms at Jerry Rigg chain stores.

The supporting cast introduced in the first storyline, "Hard Times," is a rich one. Jules "Deathwish" Folquet is captain of the Skokie Skullcrushers, the local black market basketball team. Amanda Krieger is the chief ranger's daughter who's got the hots for Reuben. Medea Blitz is the motorcycle go-punk mayor's daughter with an axe to grind. And Raul the talking cat has to be read to be believed.

American Flagg! is a horribly underappreciated series. You can probably still find it in back issue boxes—so start searchin'! ☆

TOP 100

Here's the list for FEBRUARY... a countdown of the most–ordered titles as reported by Diamond Comic Distributors Inc. (CE=Collector's Edition)

1. **X-Men #31 (Marvel)**
2. **Uncanny X-Men #311 (Marvel)**
3. **Amazing Spider-Man #388 (Marvel) (CE)**
4. **Pitt #3 (Image)**
5. **Wolverine #80 (Marvel)**
6. **WildC.A.T.s #6 (Image)**
7. **X-Men 2099 #7 (Marvel)**
8. **X-Force #33 (Marvel)**
9. **Superman #88 (DC)**
10. **Adventures of Superman #511 (DC)**
11. Superman: The Man of Steel #32 (DC)
12. Action Comics #698 (DC)
13. Gen[13] #1 (Image)
14. Fantastic Four #387 (Marvel) (CE)
15. Beavis & Butt-Head #2 (Marvel)
16. Batman #506 (DC)
17. X-Factor #101 (Marvel)
18. Detective Comics #673 (DC)
19. The Maxx #8 (Image)
20. War Machine #1 (Marvel) (CE)
21. Spider-Man #45 (Marvel)
22. Shadowhawk III #3 (Image)
23. Pact #1 (Image)
24. Cable #10 (Marvel)
25. Batman: Shadow of the Bat #28 (DC)
26. Superboy #3 (DC)
27. Venom: The Enemy Within #3 (Marvel)
28. Spider-Man 2099 #18 (Marvel)
29. Code Name: Stryke Force #3 (Image)
30. Ninjak #4 (Valiant)
31. Supergirl #3 (DC)
32. Union #4 (Image)
33. Batman: Legends of the Dark Knight #59 (DC)
34. Brigade #7 (Image)
35. Steel #3 (DC)
36. Team Youngblood #6 (Image)
37. Green Lantern #51 (DC)
38. X-O Manowar #26 (Valiant)
39. Catwoman #9 (DC)
40. Bloodstrike #8 (Image)
41. Supreme #10 (Image)
42. Star Wars: Tales of the Jedi #5 (Dark Horse)
43. Robin #6 (DC)
44. Spectacular Spider-Man #211 (Marvel)
45. Itchy & Scratchy Comics #2 (Bongo Comics)
46. Nightwatch #1 (Marvel) (CE)
47. Excalibur #76 (Marvel)
48. Ren & Stimpy: Powdered Toast Man #1 (Marvel)
49. Turok Dinosaur Hunter #11 (Valiant)
50. Solar, Man of the Atom #33 (Valiant)
51. Daredevil #327 (Marvel)
52. Radioactive Man #88 (Bongo Comics)
53. Incredible Hulk #416 (Marvel)
54. Bloodshot #16 (Valiant)
55. Ren & Stimpy #17 (Marvel)
56. Web of Spider-Man #111 (Marvel)
57. Sandman #59 (DC)
58. Magnus Robot Fighter #36 (Valiant)
59. Shadowman #26 (Valiant)
60. War Dancer #1 (Defiant)
61. Freak Force #3 (Image)
62. Rune #2 (Ultraverse)
63. Rai & The Future Force #21 (Valiant)
64. Danger Unlimited #1 (Dark Horse)
65. Second Life of Dr. Mirage #7 (Valiant)
66. Silver Surfer #91 (Marvel)
67. Harbinger #29 (Valiant)
68. Eternal Warrior #22 (Valiant)
69. H.A.R.D. Corps #18 (Valiant)
70. New Warriors #46 (Marvel)
71. Avengers #372 (Marvel)
72. Ghost Rider #48 (Marvel)
73. Force Works #2 (Marvel)
74. Vanguard #5 (Image)
75. Secret Weapons #9 (Valiant)
76. X-Men Unlimited #4 (Marvel)
77. Archer & Armstrong #22 (Valiant)
78. X-Men Adventures Season II #3 (Marvel)
79. Lobo: A Contract on Gawd #1 (DC)
80. Northstar #1 (Marvel)
81. Doom 2099 #16 (Marvel)
82. Lobo #5 (Marvel)
83. Sin City: A Dame To Kill For #4 (Dark Horse)
84. Captain America #426 (Marvel)
85. What If...? #60 (Marvel)
86. Punisher 2099 #15 (Marvel)
87. Iron Man #303 (Marvel)
88. Punisher #89 (Marvel)
89. Damage #1 (DC)
90. Power & Glory #1 (Bravura)
91. Prime #9 (Ultraverse)
92. Legends of the World's Finest #3 (DC)
93. Thunderstrike #7 (Marvel)
94. Thor #473 (Marvel)
95. Offical Index to the X-Men #1 (Marvel)
96. Warriors of Plasm #7 (Defiant)
97. 'Breed #2 (Bravura)
98. Punisher: War Zone #27 (Marvel)
99. Looney Tunes #1(DC)
100. Wrath #2 (Ultraverse)

what was hOt 1 yeAr ago...

1. StormWatch #1 (Image)
2. Spawn #10 (Image)
3. Darker Image #2 (Image)
4. Rai & The Future Force #9 (Valiant)
5. Pitt #4 (Image)
6. Venom #3 (Marvel)
7. X-Men #19 (Marvel)
8. Uncanny X-Men #299 (Marvel)
9. Magnus: Robot Fighter #24 (Valiant)
10. WildStar: Sky Zero #2 (Image)

2 yeArs ago...

1. X-Men #7 (Marvel)
2. Uncanny X-Men #287 (Marvel)
3. X-Force #9 (Marvel)
4. Cage #1 (Marvel)
5. Spider-Man #21 (Marvel)
6. Youngblood #1 (Image)
7. Punisher: War Zone #2 (Marvel)
8. Marvel Comics Presents #100 (Marvel)
9. Wolverine #53 (Marvel)
10. X-Factor #77 (Marvel)

4 yeArs ago...

1. Batman #448 (DC)
2. Batman #449 (DC)
3. Legends of the Dark Knight #8 (DC)
4. Uncanny X-Men #262 (Marvel)
5. Detective Comics #615 (DC)
6. Green Lantern #1 (DC)
7. Amazing Spider-Man #333 (Marvel)
8. Wolverine #25 (Marvel)
9. Detective Comics #616 (DC)
10. Punisher Annual #3 (Marvel)

Wiz Quiz 32

Each month, *Wizard* will ask what you thought about this issue of the magazine and what you enjoy about comic books.

Why? Well, we believe in giving our readers exactly what they're looking for in the #1 Guide to Comics. Longtime *Wizard* fans have seen the magazine evolve over the years, and they know that we've made the changes we have because the fans asked for them. Don't miss this chance! Your opinions can change the contents of this magazine!

WHAT DID YOU THINK OF THE ARTICLES IN THIS MONTH'S EDITION OF *WIZARD*?

The Dark Knights	❍ Great	❍ Okay	❍ Lame
Out of the Shadows	❍ Great	❍ Okay	❍ Lame
Big Babies	❍ Great	❍ Okay	❍ Lame
The Good, the Bad, and the Ugly	❍ Great	❍ Okay	❍ Lame
Marvel Man	❍ Great	❍ Okay	❍ Lame

CHECK OFF ANY CONTESTS IN THIS ISSUE OF *WIZARD* WHICH YOU ENTERED.

❍ Enveloping Letter Art ❍ Vampirella
❍ The Drawing Board ❍ Homemade Heroes
❍ Sega CD ❍ Scavenger Hunt

IN ORDER OF MOST FAVORITE TO LEAST FAVORITE, LIST YOUR FIVE FAVORITE COMIC BOOK ARTISTS.

1. _____
2. _____
3. _____
4. _____
5. _____

IN ORDER OF MOST FAVORITE TO LEAST FAVORITE, LIST YOUR FIVE FAVORITE COMIC BOOK WRITERS.

1. _____
2. _____
3. _____
4. _____
5. _____

IN ORDER OF MOST FAVORITE TO LEAST FAVORITE, LIST YOUR FIVE FAVORITE COMIC BOOK CHARACTERS, INCLUDING HEROES, HEROINES, VILLAINS, ET CETERA.

1. _____
2. _____
3. _____
4. _____
5. _____

HOW DO YOU LEARN ABOUT UPCOMING COMIC BOOK PROJECTS?

❍ Announcements in comic books ❍ Comic book magazines
❍ Solicitation catalogs ❍ Friends
❍ Retailers

WHAT COMIC-RELATED PRODUCTS DO YOU CURRENTLY PURCHASE?

❍ Clothing ❍ Posters
❍ Toys ❍ Video games

WHO'S YOUR FAVORITE *STREET FIGHTER II* CHARACTER?

❍ Blanka rules! ❍ E. Honda rules! ❍ Ken rules!
❍ Ryu rules! ❍ *Mortal Kombat* rules!

CLIP OR COPY SURVEY & SEND TO: WIZ QUIZ SURVEY, 151 WELLS AVE., CONGERS, NY 10920-2064

TOP 10 MARCH 1994

Wizard, by staying in touch with hundreds of dealers throughout the country, keeps a close eye on the country's hottest books. Here are the 10 best-selling comics for MARCH '94.

© Marvel

Marvels #1
Artist
Alex Ross
Writer
Kurt Busiek

Welcome to this month's version of "boy, the rankings may change, but the books never do," otherwise known as the *Wizard* Top 10 Hottest Comics. *Marvels* has been the big hit of the winter season, and the first issue is the hardest of the bunch to track down thus far. Not only did this book have a daunting $5.95 cover price, it had an acetate cover. If your local shop owner doesn't bag his new releases, we bet you sure had a tough time tracking down a copy of this baby which didn't have fingerprints or smears. If you were lucky enough to track one down, you know that this book is amazing: its Alex Ross art and Kurt Busiek story kick major butt.

© Marvel

Wolverine #75
Artist
Adam Kubert
Writer
Larry Hama

How much do you think it hurts to have all the bones sucked out of your body—through newly made orifices, no less? Well, that's the price you pay if you're an overused superhero whose continuity is as convoluted and annoying as can be. So...aside from the set-up to this ish's story, what's hot about this book? For starters, retailers underordered this puppy, thinking that it wasn't going to be much of an event. Geez, did they call it wrong! Fans ate this puppy up quicker than a redneck can suck meat from a bone. This entertaining issue, which deals with the aftereffects of Magneto's de-adamantiumizing Wolvie, is a milestone in comics history, proof of which is its placing No. 2 in the Top 10 this month.

© Marvel

Marvels #2
Artist: Alex Ross
Writer: Kurt Busiek

Would ya lookit here! It's a new entry in the Tremendous 10, unbelievable as that may seem. The second issue of *Marvels* (also sporting a pesky acetate cover) is just as awe inspiring as the first. We get to see the wedding of Reed Richards and Sue Storm, the first appearance of the Sentinels, and the advent of the anti-mutant hysteria that's still prevalent today. The discerning reader will also catch glimpses of Norman Osborn (the original Green Goblin, for you *Dark Book* impaired), the Beatles, Dick Van Dyke, Mary Tyler Moore, and others. All in all, this book is a veritable feast for the eyes.

© Marvel

Moon Knight #55
Artist: Stephen Platt
Writer: Terry Kavanagh

Five straight months in the Top 10, boys and girls! That's how hot *Moon Knight #55* is. Why did this book take retailers (and everyone, for that matter) by storm? 'Cause of Stephen Platt's fan-favorite artwork, a style reminiscent of...of...you know, what's his name, the guy who draws *Spawn*? Whatever. Anyway, the fans' reaction to this book once they saw the art, plus the fact that most retailers ordered about half a dozen copies, created that familiar low supply/high demand situation on which *Wizard* Top 10 comics seem to thrive. Anywho, given Platt's departure from the book (and Marvel) for Image, who knows how long this'll stay on the charts?

5

© Marvel

Moon Knight #57
Artist: Stephen Platt
Writer: Terry Kavanagh

The second new addition this month is another one of those "in huge demand but no one has a lot of them" *Moon Knight* issues drawn by Stephen Platt. It appears that this Platt character has attracted quite a fan following by utilizing a McFarlanesque style you fans love; his rendition of Spider-Man has youze kids frothing at the mouth. This book, like the two Platt *Moon Knight* issues before it, did a Houdini-like disappearing act from the nation's comic book shelves. #60 showed signs of being the most heavily ordered *Moon Knight* book since the title's (third?!?) inception. To celebrate the event, Marvel canceled the series. Go figure.

6

© Marvel

Gambit #1
Artist: Lee Weeks
Writer: Howard Mackie

Is it me, or does every Marvel character have a mini-series? The Scarlet Witch had a mini-series, and she's one character that definitely did *not* scream mini-series. And Gambit? This series was OK, but couldn't it have fit into a regular X-Men story? Regardless, fans really got into this almost-solo story of the ragin' Cajun (who teamed up with Ms. Soon-to-be-a-Toy-Biz-action-figure Rogue), and retailers found themselves with a very hot commodity. The story deals with Gambit's returning to New Orleans, reuniting with his wife and father, and of course dealing with some unfriendlies.

7

© Marvel

Daredevil #319
Artist: Scott McDaniel
Writer: D.G. Chichester

We know, we know, this book—suffering from underorderitis and containing the beginning of the storyline that gives DD a new set of threads and Elektra a new lease on life—has seemingly been in the Top 10 since the end of the Silver Age, and you're getting a bit tired of reading the same things about it over and over again. But we here in Top 10 Land (also home to Casey Kasem) want to take this time to remind all of you out there that it's your buying habits that determine these very rankings. You actually *can* make a difference. We now return you to our regularly scheduled programming.

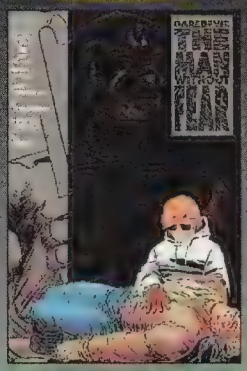
8

© Voyager

Ninjak #1
Artist: Joe Quesada
Writer: Mark Moretti

Did Valiant ever say anything about this book being bimonthly? No? Though it's a long wait between issues, *Ninjak* is one of the best reads out there, with the superb storytelling of one Mr. Mark Moretti and the top-shelf artwork of Joe Quesada. Whoever hasn't picked up a copy of this little gem is really missing out (if on nothing else than the opportunity to marvel at how gross Dr. Silk is). Retailers, still feeling the sting of the past summer's lethal comic glut, ordered this chromium-covered little ditty very conservatively, not expecting that it would take off once the fans caught wind of how good the book really is.

9

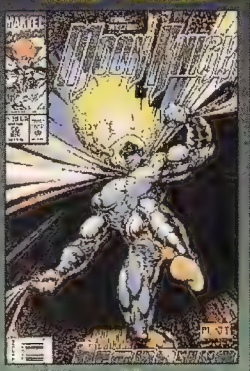


© Marvel

Daredevil: Man Without Fear #1
Artist: John Romita Jr.
Writer: Frank Miller

Now that every book in this mini-series has shipped, we must admit that we have a tear in our collective eye. The reason we're sad? Because we won't have our monthly Frank Miller Daredevil fix until who knows when. This series ran at the same time as the "Fall From Grace" storyline in the regular DD title, meaning Marvel gave us two fresh takes on a character celebrating his 30th birthday. While the "Fall from Grace" story offered an original slant on Matt Murdock and his alter ego, this series gave us a whole new take on his actual origin. All of those folks involved with these two series should take a bow; you certainly deserve it.

10



© Marvel

Moon Knight #56
Artist: Stephen Platt
Writer: Terry Kavanagh

Moon Knight? Again? For those of you who came in late, we'll sum up briefly: Stephen Platt. Stephen Platt. Stephen Platt.

Wizard Market WATCH

by
Jon Warren

Everything Old is New Again

Marvel deserves an award for excellence in early 1994. Marvel is doing a better job right now of giving collectors what they want than any other publisher. A year ago it was Valiant; six months ago, DC. But in the absence of a big marketing push by other publishers, Marvel always seems to return to the top.

That should give you one more reason to heed our advice when we tell you to buy what you like, not what you're told to like. If your comics increase in value, look at it as a bonus.

I'm sure you're saying to yourself, "OK, OK! I love my Stephen Platt *Moon Knights* for their entertainment and artistic value. Now, how much did they go up?!"

RECENT (1991-1994)

Check out the *Wizard* Price Guide for the latest prices on thousands of comic books. The prices are compiled from an average of those reported to us by *Wizard* VIPs and in our monthly survey of hundreds of comics shops. Prices may be different in your area.

MARVEL• Marvel best sellers abound.

HOT: *Marvels* #1 and #2 are the hottest Marvels going. *Moon Knight* #55-#56, *Daredevil* #319-#321, *Avengers West Coast* #101, and *Fantastic Four* #381-#382 were also hot. Oh yeah: don't forget the *Daredevil: Man Without Fear* series, *Wolverine* #75, and *X-Men* #25.

Beavis and Butt-Head took off with a bang, but it's still too early to tell how it will fare on the market.

NOT: *Punisher*. Interest in the regular series is really sliding, even after the "Suicide Run" storyline. Time to turn it up a notch, guys.

DC

HOT: Superman titles are still the mightiest sellers in the DC world, followed by Batman titles (especially *Batman Adventures*) and *Sandman*. Honorable mentions: *Aquaman: Time and Tide* and *Catwoman*.

NOT: *Doom Patrol* and *Kid Eternity*.

IMAGE• *Spawn* rules! It's by far the hottest Image title; most retailers say *Spawn*'s sales rival those of *X-Men*. Other Image titles that are doing well: *The Maxx*, *Savage Dragon*, and *WildC.A.T.s*.

But Image could use another hit. Where's their next blockbuster? Stay tuned...

VALIANT• The good news for Valiant is that *Ninjak* is a solid hit with collectors, and that collectors are willing to stick with Valiant for the long haul. Most store owners feel that it isn't Valiant's fault that speculators have moved on. Valiant is still publishing good comics with good stories.

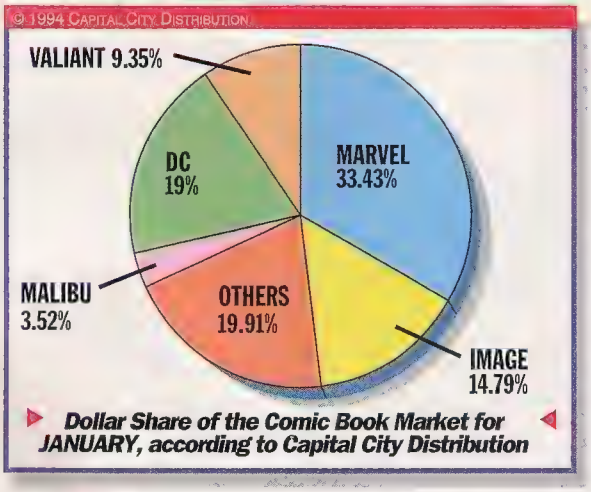
The only bad news I've heard has to do with price resistance. More than one retailer told me that a lot more collectors would buy Valiant back issues if they weren't so pricey.

OTHER PUBLISHERS

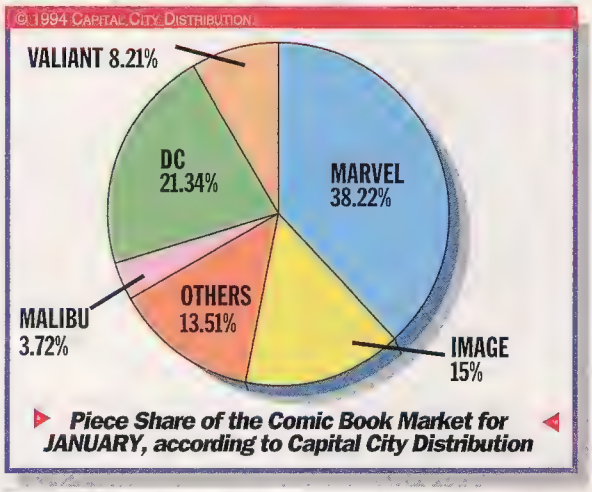
There's strong interest in Ultraverse books, but I wonder if it's coming from speculators. When it comes to new comics, I think speculation is best left to the experts—and even *they* get burned most of the time.

My advice? Buy a copy. Read the book. If you like it, buy more. If not, ignore the hype.

For Malibu's sake, I hope that its



Dollar Share of the Comic Book Market for JANUARY, according to Capital City Distribution



Piece Share of the Comic Book Market for JANUARY, according to Capital City Distribution

buyers are real collectors. With titles like *Prime*, *Hardcase*, *'Breed*, and *Rune*, it should capture the right market.

MODERN AGE (1970-1990)

DC• Everyone knows about the *Sandman* series. It remains at the top of the modern age DC back issue list.

We've heard reports of increased demand for issues of *The Shadow*. Most in demand: the first series by Mike Kaluta. Could this have anything to do with the upcoming movie?

MARVEL• *X-Men* #94, *Giant-Size X-Men* #1, and *Incredible Hulk* #181 are still the top Modern Marvel back issues. Also, take a look at *Wolverine* #1 (regular series).

TURKEYS: *Punisher* and *Ghost Rider* are now to the '90s what *G.I. Joe* was to the '80s and *Howard the Duck* was to the '70s. Namely, hotter than a two-dollar pistol at first, then, after rampant speculation, colder than an Eskimo's nose.

This is a classic example of spin-offitis: too many crossovers, too many subtitles.

OTHER AREAS

Bone! So far, *Bone* is the hottest comic of the decade. It's a great read, and I've seen prices as high as $200 for a first printing of #1. Early first printings are almost impossible to find.

TV and movie tie-ins, especially those with photo covers, are eagerly sought. *Star Trek* and *Dark Shadows* are among the most desirable.

SILVER AGE (1955-1970)

MARVEL

HOT: *Silver Surfer* #1 and #4, *Fantastic Four* #48, *Amazing Spider-Man* #50, *Incredible Hulk* #1, presuperhero Marvels (especially prototypes), and anything in very high grade.

NOT: Midgrade, midrun commons.

DC

HOT: *Showcase* #1-#60, *Brave and the Bold* #1-#50 (especially key issues), 1950s DCs in almost any grade, war comics, anything VF+ or better.

NOT: *Doom Patrol*, mid- to late '60s commons in midgrade condition.

GOLDEN AGE (1938-1954)

I've just been told that a *Detective Comics* #27 (which is *only* the first appearance of Batman!) was sold for "around 100 Gs"—that is, roughly $100,000!

The temperature of the Golden Age market: it's 110 degrees in the shade! It's been overlooked for years, and it's about to explode.

MARVEL (TIMELY)• Keep an eye on: *Captain America*, *Marvel Mystery*, *Human Torch*, and *Sub-Mariner*.

DC• Keep an eye on: *Batman*, *Superman*, *World's Finest*, and *Wonder Woman*. A 50-year-old *Wonder Woman* comic in decent shape costs about the same as a *Harbinger* #1!

You want to invest in comics? Buy Golden Age. There's only one problem: finding it. But hey, I didn't say it would be easy! ☆

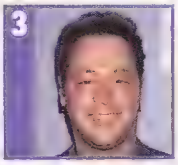
WIZARD'S TOP TEN HOTTEST ARTISTS

PHOTO: AL ORTEGA

1 **Todd McFarlane** *Spawn/Batman*

PHOTO: J. SCHUYLER

2 **Jim Lee** *WildC.A.T.s*



3 **Joe Quesada** *Ninjak*

PHOTO: LYNN VARLEY

4 **Frank Miller** *Sin City: A Dame to Kill For*

5 **Stephen Platt** *Prophet*

6 **Bart Sears** upcoming: *Violator*

7 **Dale Keown** *Pitt*

8 **Mark Texiera** *Union*

9 **Marc Silvestri** *Cyberforce*

PHOTO: J. SCHUYLER

10 **Andy Kubert** *X-Men*

WIZARD'S TOP TEN HOTTEST WRITERS

PHOTO: LYNN VARLEY

1 **Frank Miller** *Sin City: A Dame to Kill For*

PHOTO: AL ORTEGA

2 **Neil Gaiman** *Sandman*

3 **Peter David** *Incredible Hulk, Aquaman: Time and Tide*

4 **John Byrne** *Next Men, Danger Unlimited*

PHOTO: MITCH JENKINS

5 **Alan Moore** upcoming: *Violator*

6 **Chris Claremont** *Aliens vs. Predator*, upcoming: *WildC.A.T.s*

7 **Dan Jurgens** *Superman*

PHOTO: AL ORTEGA

8 **Jim Shooter** *Warriors of Plasm*

PHOTO: AL ORTEGA

9 **Fabian Nicieza** *New Warriors, Nova, X-Men, Night Thrasher*

10 **Matt Wagner** *Sandman Mystery Theatre, Grendel Tales*

WIZARD'S TOP TEN HOTTEST ARTISTS AND WRITERS LISTS ARE DERIVED FROM A NATIONWIDE DEALER SURVEY.

March 1 to April 15

CALIFORNIA

MAR 1-2, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 10am-5pm, 909-930-1424
MAR 1, SUNNYVALE, Michaels Inn, 820 E. El Camino Real, T:15, A:Free, 4-9pm, 415-905-8860
MAR 2, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555
MAR 2, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492
MAR 4-5, LOS ANGELES, Collectors Convention, Los Angeles Convention Ctr., T:200, A:$5, Fri:2-8pm, Sat:10am-6pm, Sun:10am-5pm, 714-771-4764
MAR 4, MILLBRAE, Comfort Inn, 1390 El Camino Real (Millbrae Ave. W. exit off Hwy. 101), T:15, A:Free, 3-9pm, 415-905-8860
MAR 4, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 5-9:30pm, 909-930-1424

SHOWS & CONVENTIONS

***Wizard* is not responsible for false or lost show information.**

MAR 5, N. HOLLYWOOD, Valley Cards, Comics & Collectibles Show, Beverly Garland Hotel, 4222 Vineland Ave., T:30, A:$1, 10am-5pm, 818-247-9775
MAR 5-6, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555
MAR 5, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492
MAR 6, BALDWIN PARK, Premier Sports Monthly Card & Comic Show, Marriott Hotel (formerly Hilton Hotel), 14635 Baldwin Park Towne Ctr., T:42, A:$1, 10am-6pm, 909-625-5942
MAR 6, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 5-9:30pm, 909-930-1424
MAR 6, STOCKTON, Baseball Card & Comic Book Show, Stockton Inn, Joaquin Rm., Hwy. 99 & Waterloo Rd., T:36, A:$2, 10am-4pm, 209-948-0976
MAR 8-9, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 10am-5pm, 909-930-1424
MAR 8, SUNNYVALE, Michaels Inn, 820 E. El Camino Real, T:15, A:Free, 4-9pm, 415-905-8860
MAR 9, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555
MAR 9, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492
MAR 10, LA JOLLA, UTC Sports Card Show, 4545 La Jolla Village Dr., UTC Mall, Canyon Rm., T:45, A:$1, 10am-4pm, 619-989-0612
MAR 11, MILLBRAE, Comfort Inn, 1390 El Camino Real (Millbrae Ave. W. exit off Hwy. 101), T:15, A:Free, 3-9pm, 415-905-8860
MAR 11, OCEANSIDE, 3rd Annual Roosevelt Middle School Cards & Comics Show, Roosevelt Middle School, 850 Sagewood Dr., T:30, A:$1, 5-9pm, 619-726-8003
MAR 11, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 5-9:30pm, 909-930-1424
MAR 11, SAN DIEGO, Comic Book & Card Show, The Scottish Rite Ctr., 1895 Camino Del Rio S., T:45, A:$1.50, 5-9:30pm, 619-669-1759
MAR 12, PASADENA, Pasadena Cards, Comics & Collectibles Show, Pasadena Ctr., 300 E. Green St., T:35, A:Free, 10am-5pm, 818-247-9775
MAR 12-13, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555
MAR 12, SAN DIEGO, Mira Mesa Comic & Card Show, Holiday Inn, 9335 Kearney Mesa Rd., T:30, A:$1.50, 5:30-9:30pm, 619-669-1759
MAR 12, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492
MAR 13, BUENA PARK, Orange County Comic, Non-Sport & Collectible Show, Sequoia Athletic Club, 7530 Orangethorpe Ave., T:80, A:$3, 10am-4pm, 818-913-4046
MAR 13, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 5-9:30pm, 909-930-1424
MAR 13, ONTARIO, Inland Empire Comic Book Convention, Red Lion Hotel, 222 N. Vineyard, T:40, A:$3.50, 10am-4pm, 909-425-3199
MAR 13, TRACY, Baseball Card & Comic Book Show, American Legion Hall, 1960 Tracy Blvd., T:18, A:$2, 10am-4pm, 209-948-0976
MAR 13, SAN LUIS OBISPO, Room 220, Cal Poly—San Luis Obispo, A:$1, 805-534-1624
MAR 15-16, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 10am-5pm, 909-930-1424
MAR 16, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555
MAR 16, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492
MAR 18, MILLBRAE, Comfort Inn, 1390 El Camino Real (Millbrae Ave. W. exit off Hwy. 101), T:15, A:Free, 3-9pm, 415-905-8860
MAR 18, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 5-9:30pm, 909-930-1424
MAR 19, DALY CITY, Gateway Comic Book & Sportscard Show, 145 Lake Merced Blvd., T:45, A:$1.50, 10am-6pm, 415-997-3489
MAR 19, N. HOLLYWOOD, Valley Cards, Comics & Collectibles Show, Beverly Garland Hotel, 4222 Vineland Ave., T:30, A:$1, 10am-5pm, 818-247-9775
MAR 19-20, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555
MAR 19, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492
MAR 20, ALBANY, Veterans Hall, 1325 Portland Ave. (behind Albany High School), T:50, A:$3, 9:30am-4pm, 510-525-8066
MAR 20, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 5-9:30pm, 909-930-1424
MAR 20, SAN MATEO, San Mateo Sports Card & Comic Book Show, Dunfey Hotel, 1770 S. Amphlett Blvd., T:35, A:$1, 10am-4pm, 415-386-9036
MAR 22-23, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 10am-5pm, 909-930-1424
MAR 23, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555
MAR 23, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492
MAR 25, MILLBRAE, Comfort Inn, 1390 El Camino Real (Millbrae Ave. W. exit off Hwy. 101), T:15, A:Free, 3-9pm, 415-905-8860
MAR 25, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 5-9:30pm, 909-930-1424
MAR 26, PASADENA, Pasadena Cards, Comics & Collectibles Show, Pasadena Ctr., 300 E. Green St., T:35, A:Free, 10am-5pm, 818-247-9775
MAR 26-27, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555
MAR 26, SAN DIEGO, Comic Book & Card Show, 5220 Wilson St. & Grossmont Blvd., T:30, A:$1.50, 4:30-9pm, 619-669-1759
MAR 26, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492
MAR 27, DIAMOND BAR, Premiere Sports Monthly Card & Comic Show, Shilo Inn Hilltop Suites Hotel, 3101 Temple Ave. (Temple exit off Rte. 57), T:50, A:$1, 10am-4pm, 909-625-5942
MAR 27, GLENDALE, Southern California Comic Book, Sport Card & Collectible Con, Glendale Civic Auditorium, 1401 N. Verdugo Rd., T:60, A:$2.50, 10am-4pm, 818-842-1861
MAR 27, MODESTO, Baseball Card & Comic Book Show, Steps & Variations, 1300 N. 9th & Clayton Sts., T:22, A:$2, 10am-4pm, 209-948-0976
MAR 27, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 5-9:30pm, 909-930-1424
MAR 27-28, SAN FRANCISCO, San Francisco Sports Card & Comic Book Show, Cathedral Hill Hotel, 1101 Van Ness Ave. & Geary Blvd., T:60, A:Free, Sat:10am-6pm, Sun: 10am-4pm, 415-386-9036
MAR 29-30, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 10am-5pm, 909-930-1424
MAR 30, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555
MAR 30, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492
APR 2-3, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555
APR 2, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492
APR 6, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555
APR 6, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492
APR 9, LA JOLLA, UTC Sports Card Show, 4545 La Jolla Village Dr., UTC Mall, Canyon Rm., T:45, A:$1, 10am-4pm, 619-989-0612
APR 9-10, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555
APR 9, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492
APR 10, BALDWIN PARK, Premier Sports Monthly Card & Comic Show, Marriott Hotel (formerly Hilton Hotel), 14635 Baldwin Park Towne Ctr., T:42, A:$1, 10am-6pm, 909-625-5942
APR 10, ONTARIO, Inland Empire Comic Book Convention, Red Lion Hotel, 222 N. Vineyard, T:40, A:$3.50, 10am-4pm, 909-425-3199
APR 13, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555
APR 13, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492

CONNECTICUT

MAR 4, MILFORD, Baseball Card & Comic Book Show, Knights of Columbus Hall, 625 Bridgeport Ave. (US 1), A:$0.99, 6-10pm, 203-874-3545
MAR 4, N. HAVEN, Sportscard & Comic Book Bonanza, Holiday Inn (Exit 12 off I-91), T:25, A:$2, 6-10pm, 203-231-3305
MAR 5, WATERBURY, Sportscard & Comic Book Bonanza, Ramada Inn (formerly Red Bull Inn; Exit 25 off I-84 E. or W.), T:30, A:$2, 9am-3pm, 203-231-3305
MAR 6, STRATFORD, CT'S Premier Card & Comic Show, Ramada Inn (Exit 30 off I-95), T:55, A:$3, 9:30am-4pm, 203-377-9567
MAR 12, FRANKLIN, Franklin School PTA Comic Book & Sport Card Show, Franklin School gym, 1895 Barnum Ave., A:$1, 10am-4pm, 203-877-4577
MAR 12, NAUGATUCK, Naugatuck Baseball Card & Comic Show, Elk's Lodge #967, Rubber Ave. (next to McDonald's), A:Free, 9am-3pm, 203-723-9289
MAR 13, DANBURY, Danbury Hilton Towers, 18 Old Ridgebury Rd. (Exit 2 off I-84), T:57, A:$2, 10am-4pm, 203-746-7531
MAR 13, MILFORD, Baseball Card & Comic Book Show, Knights of Columbus Hall, 625 Bridgeport Ave. (US 1), A:$2, 9:30am-3:30pm, 203-874-3545
MAR 18, STRATFORD, CT's Premier Card & Comic Show Friday Night Special, Ramada Inn (Exit 30 off I-95), T:30, A:Free, 6-10pm, 203-377-9567
MAR 19, MILFORD, Baseball Card & Comic Book Show, Knights of Columbus Hall, 625 Bridgeport Ave. (US 1), A:$2, 9:30am-3:30pm, 203-874-3545
MAR 25, W. HAVEN, Comic Book & Baseball Card Show, Knights of Columbus Hall, 263 Center St., T:40, A:$0.99, 6-10pm, 203-934-0219
MAR 27, DANBURY, Ethan Allen Inn, 21 Lake Ave. (Exit 4 off I-84), T:50, A:$2, 10am-4pm, 203-746-7531
MAR 20, BLOOMFIELD, Comic & Card Show, Christ the King Church, Blue Hills & Wintonbury Ave., T:25, A:$0.99, 10am-4pm, 203-243-0738
MAR 26-27, W. HAVEN, CT's Premier Card & Comic Show, University of New Haven Gym (Exit 43 off I-95), T:150, A:$3, 9:30am-4pm, 203-377-9567
APR 8, STRATFORD, CT's Premier Card & Comic Show Friday Night Special, Ramada Inn (Exit 30 off I-95), T:30, A:Free, 6-10pm, 203-377-9567
APR 9, NAUGATUCK, Naugatuck Baseball Card & Comic Show, Elk's Lodge #967, Rubber Ave. (next to McDonald's), A:Free, 9am-3pm, 203-723-9289
APR 9-10, MILFORD, Baseball Card & Comic Book Show, Knights of Columbus Hall, 625 Bridgeport Ave. (US 1), A:$2, 9:30am-3:30pm, 203-874-3545
APR 10, DANBURY, Danbury Hilton Towers, 18 Old Ridgebury Rd. (Exit 2 off I-84), T:57, A:$2, 10am-4pm, 203-746-7531

FLORIDA

MAR 5-6, FT. CHARLOTTE, Gigantic Collectorama Show, Town Ctr. Mall, 1441 Tamiami Trail, T:75, A:Free, Sat:10am-9pm, Sun:noon-5:30pm, 813-574-7731
MAR 5, TALLAHASSEE, Holiday Inn—Parkway, 1301 Applachee Parkway, T:30, A:$3, 10am-4pm, 301-292-4587
MAR 5-6, W. PALM BEACH, Card & Comic Show, Days Inn, 6255 Okeechobee Blvd., T:40, A:Free, 10am-5pm, 407-697-9444
MAR 6, GAINESVILLE, Holiday Inn—University Ctr., 1250 W. University Ave., T:30, A:$3, 10am-4pm, 301-292-4587
MAR 12-13, FT. LAUDERDALE, Coral Ridge Mall, Oakland Park Blvd. & Federal Hwy. (US 1), T:30, A:Free, Sat:10am-6pm, Sun:11am-5pm, 305-386-4099
MAR 13, FT. MYERS, Baseball Card & Comic Show, Airport Ramada Hotel, 12635 Cleveland Ave., T:40, A:Free, 9am-5pm, 813-574-7731
MAR 19-20, COCOANUT GROVE, Cocoanut Grove Convention Ctr., 50, A:$5, Sat:10am-9pm, Sun:noon-8pm, 305-386-4099
MAR 19, SUNRISE, Big Guys Cards & Comics, Pines Plaza, 4163 N. Pine Island Rd., T:50, A:Free, 10am-6pm, 305-742-0828
MAR 19, W. PALM BEACH, Card & Comic Show, Days Inn, 6255 Okeechobee Blvd., T:40, A:Free, 10am-5pm, 407-697-9444
MAR 20, N. FT. MYERS, Baseball Card & Comic Show, Robert E. Lee Best Western, 13021 N. Cleveland Ave., 25, A:Free, 9am-5pm, 813-574-7731
APR 9-10, W. PALM BEACH, Card & Comic Show, Days Inn, 6255 Okeechobee Blvd., T:40, A:Free, 10am-5pm, 407-697-9444

GEORGIA

MAR 4-6, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
MAR 11-13, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
MAR 13, ATLANTA, Atlanta Comic Convention, Marriott Hotel, Pleasant Hill Rd. (Exit 40 off I-85), T:70, A:$3, 10:30am-6pm, 404-361-7682
MAR 18-20, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
MAR 25-27, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
APR 1-3, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
APR 8-10, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
APR 9-10, ATLANTA, Gwinnett Civic & Cultural Ctr., 6400 Sugarloaf Parkway, A:$6, 10am-5pm, 404-428-7816
APR 15-17, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557

ILLINOIS

MAR 4, EVERGREEN PARK, Al Sports Card & Comic Show, American Legion Post 854, 9701 S. Kedgie, T:30, A:Free, 6-10pm, 708-422-4387
MAR 5, N. CHICAGO, N. Chicago Comics & Cards Show, N. Chicago Inn, 2315 Greenbay Rd., T:30, A:$1, 10am-3pm, 708-336-5002
MAR 5, GLEN ELLYN, Extra Innings Sport Cards & Comic Books Show, Glen Ellyn Holiday Inn, 1250 Roosevelt Rd., T:33, A:Free, 9am-2:30pm, 708-960-4700
MAR 6, CRYSTAL LAKE, Nonsmoking Free Sports Card & Comic Book Show, Holiday Inn, Rte. 31 & Three Oaks Rd., A:$1, 10am-3pm, 708-661-2430
MAR 6, CHICAGO, Chicago Comic Book Convention, Hyatt Regency Woodfield, 1800 E. Golf Rd. (off Rte. 53 N.), A:$3.25, 10am-4pm, 908-788-6845
MAR 6, HOMEWOOD, Old is Gold Sportscard & Comic Book Show, Homewood Best Western, 17400 S. Hulsted, T:30, A:$1, 5-9pm, 708-957-4908
MAR 6, OAK LAWN, Oak Lawn Comics & Cards Show, 5830 W. 95th St., T:33, A:$1, 9am-3pm, 708-423-11758
MAR 6, WESTMONT, Old is Gold Sportscard & Comic Show, Inland Expo Ctr., 400 E. Ogden Ave. (by Denny's), T:36, A:$1, 10am-3pm, 708-957-4908
MAR 11, CHICAGO, Ford City Holiday Inn, 7353 Cicero Ave., A:$1, 6-10pm, 312-666-9500
MAR 12-13, CARBONDALE, University Mall, T:60, A:Free, mall hours, 615-473-6603
MAR 12, ELMHURST, Abbey Senior Ctr., 407 W. St. Charles Rd., T:40, A:$1, 10am-3pm, 312-666-9500

MAR 12, MOLINE, B&L Sports Cards & Comics, Highland Park Bowl, 23rd Ave. (by Target), T:18, A:$1, 9am-3pm, 309-786-8097
MAR 12, WILLOWBROOK, Extra Innings Sport Cards & Comic Books Show, Willowbrook Holiday Inn, 7800 Kingery Hwy., T:45, A:Free, 9am-2:30pm, 708-960-4700
MAR 13, BERWYN, Extra Innings Sport Cards & Comic Books Show, Sokol Berwyn, 6445 W. 27th Pl., T:30, A:Free, 9:30am-2:30pm, 708-960-4700
MAR 13, CRYSTAL LAKE, Nonsmoking Free Sports Card & Comic Book Show, Holiday Inn, Rte. 31 & Three Oaks Rd., A:$1, 10am-3pm, 708-661-2430
MAR 13, MATTESON, Old is Gold Sportscard & Comic Book Show, Matteson Holiday Inn, I-57 & Rte. 30, T:32, A:$1, 5-9pm, 708-957-4908
MAR 13, MT. PROSPECT, Friendship Conservatory, 395 Algonquin Rd., T:40, A:$1, 10am-3pm, 312-666-9500
MAR 13, APR 10, YORKVILLE, Yorkville Comic & Card Show, Beecher Bldg., 908 Game Farm Rd., T:30, A:$1, 708-553-7157
MAR 20, CRYSTAL LAKE, Nonsmoking Free Sports Card & Comic Book Show, Holiday Inn, Rte. 31 & Three Oaks Rd., A:$1, 10am-3pm, 708-661-2430
MAR 20, HILLSIDE, Extra Innings Sport Cards & Comic Books Show, Hillside Holiday Inn, 4400 Frontage Rd., T:72, A:$1, 9am-3pm, 708-960-4700
MAR 20, HOMEWOOD, Old is Gold Sportscard & Comic Book Show, Homewood Best Western, 17400 S. Halsted, T:30, A:$1, 5-9pm, 708-957-4908
MAR 25, CHICAGO, Ford City Holiday Inn, 7353 Cicero Ave., A:$1, 6-10pm, 312-666-9500
MAR 26, CHICAGO, Ford City Holiday Inn, 7353 Cicero Ave., T:50, A:$1, 10am-4pm, 312-666-9500
MAR 26, OAK LAWN, Oak Lawn Pavilion, 9401 S. Oak Park Ave., T:99, A:$1, 10am-4pm, 312-666-9500
MAR 27, CRYSTAL LAKE, Nonsmoking Free Sports Card & Comic Book Show, Holiday Inn, Rte. 31 & Three Oaks Rd., A:$1, 10am-3pm, 708-661-2430
MAR 27, MATTESON, Old is Gold Sportscard & Comic Book Show, Matteson Holiday Inn, I-57 & Rte. 30, T:32, A:$1, 5-9pm, 708-957-4908
MAR 27, ORLAND PARK, Orland Park Comics & Cards Show, 1 block west of LaGrange Rd. at 147th St., T:60, A:$1, 9am-3pm, 708-423-11758
MAR 27, SKOKIE, North Shore Holiday Inn, 5300 W. Touhy, T:40, A:$1, 10am-3pm, 708-297-0113
APR 2, MOLINE, American Legion, 1623 16th Ave., T:30, A:$1, 10am-4pm, 309-786-8097
APR 2, N. CHICAGO, N. Chicago Comics & Cards Show, N. Chicago Inn, 2315 Greenbay Rd., T:30, A:$1, 10am-3pm, 708-336-5002
APR 3, CRYSTAL LAKE, Nonsmoking Free Sports Card & Comic Book Show, Holiday Inn, Rte. 31 & Three Oaks Rd., A:$1, 10am-3pm, 708-661-2430
APR 10, CRYSTAL LAKE, Nonsmoking Free Sports Card & Comic Book Show, Holiday Inn, Rte. 31 & Three Oaks Rd., A:$1, 10am-3pm, 708-661-2430

INDIANA

MAR 4-6, INDIANAPOLIS, Hoosier Sportscard & Comic Show, E. Gate Consumer Mall, 7150 E. Washington, T:15, A:Free, mall hours all three days, 317-841-9204
MAR 5-6, HAMMOND, Civic Ctr., 5825 Sohl Ave., T:40, A:$1, 10am-4pm, 312-666-9500
MAR 5, MICHIGAN CITY, Comic Book & Sports Card Show, American Legion Franklin Miller Post #37, 756 E. US Hwy. 20, T:40, A:Free, 10am-3pm, 219-659-4947
MAR 6, CRAWFORDSVILLE, Holiday Inn, I-74 & US 231, T:20, A:Free, 10am-5pm, 317-631-7009
MAR 6, HAMMOND, Comic Book & Sports Card Show, American Inn, 4000 Calumet Ave. (Exit 5 off I-90), T:40, A:$1, 10am-3pm, 219-659-4947
MAR 6, WARSAW, Comics, Non-Sports Cards & Racing Collectibles Show, Kosciusko County Fairgrounds, Bronson & Smith Sts., A:Free, 10am-5pm, 219-268-0465
MAR 12, EVANSVILLE, Premier Collectibles Show, Holiday Inn, Loydd Expressway & Green River Rd., T:25, A:Free, 10am-5pm, 317-631-7009
MAR 13, EVANSVILLE, Sports Cards & Comic Show, Ramada Inn N., US 41 N., T:24, A:Free, 10am-5pm, 502-683-3751
MAR 13, MARTINSVILLE, Premier Collectibles Show, 4-H Bldg., Hwys. 37 & 252, T:25, A:Free, 10am-5pm, 317-631-7009
MAR 13, FT. WAYNE, Ft. Wayne's Premier Card & Comic Show, Ramada Inn, Exit 105A off I-69, SR 14, T:50, A:Free, 10am-4pm, 219-824-4238
MAR 19, INDIANAPOLIS, Holiday Inn E., 6690 21st St. (off I-70), T:35, A:$3, 10am-4pm, 301-292-4587
MAR 19-20, S. BEND, N. Village Mall, 31-33 N., A:Free, Sat:9am-9pm, Sun:11am-5pm, 219-277-3020
MAR 20, FT. WAYNE, Holiday Inn (Exit 109A off I-69), T:35, A:$3, 10am-4pm, 301-292-4587
MAR 20, TERRE HAUTE, Premier Collectibles Show, Days Inn (Exit 7 off I-70), T:25, A:Free, 10am-5pm, 317-631-7009
MAR 26, FT. WAYNE, Premier Collectibles Show, Holiday Inn (Exit 109A off I-69), T:30, A:Free, 10am-5pm, 317-631-7009
MAR 26, HAMMOND, Calumet Region Card & Comic Show, FOP #5, 7527 Kennedy Hammond (Kennedy exit N. off I-80), T:28, A:$1, 9:30am-2:30pm, 219-865-1563
MAR 26, PORTAGE, Comic Book & Sports Card Show, Days Inn, 6161 Melton Rd., T:30, A:$1, 10am-3pm, 219-659-4947
MAR 26, INDIANAPOLIS, Hoosier Sportscard & Comic Show, Holiday Inn N., I-465 (near Pyramids), Michigan Rd., T:10, A:Free, 10am-4:30pm, 317-841-9204
MAR 27, EVANSVILLE, Sports Cards & Comic Show, Ramada Inn N., US 41 N., T:24, A:Free, 10am-5pm, 502-683-3751
APR 9, HAMMOND, Comic Book & Sports Card Show, American Inn, 4000 Calumet Ave. (Exit 5 off I-90), T:40, A:$1, 10am-3pm, 219-659-4947

MASSACHUSETTS

MAR 3-6, AMHERST-HADLEY, Hampshire Mall, Rte. 9, A:Free, mall hours, 617-289-8662
MAR 6, SPRINGFIELD, Hilton, 6550 Loisdale Rd. (Exit 644 E. off I-95), T:40, A:Free, 10am-4pm, 804-320-0136
MAR 13, ANDOVER, Rolling Green Ramada Hotel (Exit 431 off Rte. 93), T:60, A:$1, 9am-3pm, 508-485-6500
MAR 12, LAWRENCE, Monthly Sports Card & Comic Book Show, Quality Inn, Rte. 114 (Exit 42A off Rte. 495, across from N. Andover Mall), T:32, A:$1, 10am-4pm, 508-685-2049
MAR 20, CHICOPEE, Sports Card & Comic Book Show, Assumption Church Hall, 104 Springfield St., T:50, A:$1, 10am-4pm, 413-592-0977
MAR 20, MARLBORO, Ultimate Comix Convention, Holiday Inn (Exit 24A off Rte. 495), T:75, A:$3, 10am-4pm, 203-634-1274
MAR 20, WOBURN, Howard Johnson Convention Facility, Montvale Ave. (Exit 36 off Rte. 93), T:100, A:$1, 9am-3pm, 508-485-6500
MAR 24-27, CHELSEA, Mystic Mall, Rte. 1 (Cater St.) & Rte. 16 (Everett Ave.), A:Free, mall hours, 617-289-8662
MAR 27, AUBURN, Ramada Inn, T:40, A:$2, 9am-3pm, 508-755-7148
APR 7-10, CHICOPEE, Fairfield Mall, Masschusetts Turnpike & Rte. 33, A:Free, mall hours, 617-289-8662
APR 2, NEWTON, Marriott Hotel (Exit 241 off Rte. 128), T:70, A:$1, 9am-4pm, 508-485-6500
APR 9, LAWRENCE, Montnly Sports Card & Comic Book Show, Quality Inn, Rte. 114 (Exit 42A off Rte. 495, across from N. Andover Mall), T:32, A:$1, 10am-4pm, 508-685-2049
APR 14-17, LEOMINSTER, Searstown Mall, Rte. 190 & Exit 33 off Rte. 2, A:Free, mall hours, 617-289-8662

MICHIGAN

MAR 5, MONROE, Masonic Temple, 8 N. Monroe St. (across from St. Mary's Park, next to Subway), T:30, A:Free, 10am-5pm, 313-457-0372
MAR 12, MUSKEGON, Outlets, Etc., 1940 Henry St., T:35, A:Free, 10am-4pm, 616-777-1553
MAR 13, ROYAL OAK, Encore-Con Comic Book Show, American Legion Hall, 1815 Rochester Rd. & 12 Mile Rd., T:45, A:$2, 10am-4pm, 313-350-2633
MAR 25-27, NOVI, Motor City Comic Con, Novi Expo Ctr., 43700 Expo Ctr. Dr. (Novi Rd. exit off I-96), T:200, A:$10, Fri:2-9pm, Sat:11am-7pm, Sun:11am-5pm, 313-350-2633
MAR 26, MIDLAND, Comic Book & Sports Card Show, Ramada Inn, 1815 S. Saginaw Rd. (across from K-Mart), T:25, A:Free, 10am-5pm, 517-496-8530
MAR 27, SAGINAW, Comic Book & Sports Card Show, Sheraton Inn, I-675 & Tittabawassee Rd., T:25, A:Free, 10am-3pm, 517-496-8530
APR 10, E. LANSING, Spartan Comic Book Show, Kellogg Ctr., Big Ten Rm. A, Michigan State University, Harrison St. & Grand River Ave., T:40, A:$2, 10am-4pm, 313-350-2633

MISSOURI

MAR 5, ROLLA, Comics, Cards & Related Colectibles Show, Rolla Elks Lodge, lower level, Hwy. 63 S., T:30, A:Free, 10am-6pm, 314-674-3962
MAR 6, SPRINGFIELD, Comic & Sportscard Show, Sheraton Inn, 3333 S. Glenstone, T:34, A:$1, 10am-4pm, 417-889-2529
MAR 12, SPRINGFIELD, Comic & Sportscard Show, Markham Inn, 2820 N. Glenstone & I-44, T:34, A:$1, 9am-4pm, 417-889-2529
MAR 19-20, CAPE GIRARDEAU, Westpark Mall, T:60, A:Free, mall hours, 615-473-6603
MAR 19, W. PLAINS, Comic Book & Sports Card Show, Ramada Inn, Hwys. 63 & 160, T:25, A:Free, 8am-6pm, 417-469-4154
MAR 20, ST. LOUIS, Days Inn, 7450 N. Hanley Rd. (Hanley exit off I-270), T:30, A:$1, 10am-4pm, 314-388-5288
MAR 27, ST. CHARLES, Stegton Regency Banquet Ctr., T:40, A:$1, 9am-2:30pm, 314-388-5288
APR 9, SPRINGFIELD, Comic & Sportscard Show, Markham Inn, 2820 N. Glenstone & I-44, T:34, A:$1, 9am-4pm, 417-889-2529
APR 10, SPRINGFIELD, Comic & Sportscard Show, Sheraton Inn, 3333 S. Glenstone, T:34, A:$1, 10am-4pm, 417-889-2529

NEW JERSEY

MAR 1, HAZLET, Shore Point Inn, Rte. 35 S. (Exit 117 off Garden State Parkway), T:15, A:$1, 5-9:30pm, 990-583-7915
MAR 1, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
MAR 3, WOODBRIDGE, Thursday Comic & Card Spectacular, Forge Inn, Rte. 99 N. (across from Hess bldg.), T:30, A:$1, 5-9:30pm, 908-422-9365
MAR 5, SOMERSET, Ramada Inn, Weston Canal Rd., T:30, A:$2, 10am-4pm, 990-583-7915
MAR 5, UNION, Union Boys & Girls Club, 1050 Jeanette Ave., T:45, A:$2, 9:30am-3:30pm, 908-874-4837
MAR 6, BORDENTOWN, Comic Book Convention, Days Inn Hotel, Rte. 206 N., T:30, A:$3, 10am-4pm, 908-828-5955
MAR 6, HAZLET, Collectors Showcase Baseball Card & Comic Book Show, Ramada Inn, 2870 Rte. 35, T:50, A:$2, 9:30am-3:30pm, 908-291-1632
MAR 6, LIVINGSTON, Sports Card & Comics Show, Livingston Holiday Inn, T:45, A:Free, 9:30am-4pm, 201-535-0325
MAR 6, APR 3, PRINCETON, Ramada Inn, Rte. 1 S., T:40, A:$2, 10am-4pm, 908-422-9365
MAR 6, WESTFIELD, Temple Emanu-el, 756 E. Broad St., T:50, A:$2, 10am-4pm, 609-655-7668
MAR 6, MT. LAUREL, Mt. Laurel Comic Book & Sports Card Show, Budget Motor Lodge (Exit 4 off New Jersey Turnpike), A:$2, 9:30am-4pm, 609-448-7585
MAR 6, TINTON FALLS, Monmouth County Comic Book Convention, Holiday Inn, Hope Rd. (Exit 105 off Garden State Parkway), T:35, A:$2, 9:30am-4:30pm, 908-531-9281
MAR 8, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
MAR 10, WOODBRIDGE, Budget Motor Lodge, Rte 9 N., T:30, A:$1, 5-9:30pm, 990-583-7915
MAR 11-12, N. PARAMUS, Sports World Collectible Card & Comic Show, Sports World, 200 Rte. 17, T:55, A:Free, Fri:5-10pm, Sat:10am-5pm, 201-342-8980
MAR 12, HAWTHORNE, Collectibles Show, Hawthorne Elks Lodge, 131 Wagaraw Rd., T:30, A:$1, 10am-4pm, 201-423-2849
MAR 12, WOODBRIDGE, Comic Book Convention, Sheraton Hotel, 515 Rte. 1 S., T:40, A:$3, 10am-4pm, 908-828-5955
MAR 12-13, OCEAN TOWNSHIP, Mall Show, Seaview Square Mall, Hwys. 35 & 66, T:60, A:Free, Sat:10am-9pm, Sun:11am-5pm, 908-291-1632
MAR 13, BELLMAWR, Comic Book Convention, Howard Johnson Hotel, Rte. 168 (Exit 3 off New Jersey Turnpike), T:30, A:$3, 10am-4pm, 908-828-5955
MAR 13, CLARK, Super Clark Spectacular, Ramada Inn (Exit 135 off Garden State Parkway), T:30, A:$2, 10am-4pm, 908-422-9365
MAR 13, FLEMINGTON, Comic Book Showcase, Elks Club, Rte. 31 (across from fairgrounds), T:39, A:Free, 10am-4pm, 908-479-6603
MAR 13, ISELIN, Sports Advisors Sports Card, Memorabilia & Comic Book Show, Woodbridge Sheraton Hotel, 515 Rte. 1 S. (across from Woodbridge Mall), T:25, A:$1.50, 5-9:30pm, 609-655-7668
MAR 13, PISCATAWAY, Arbor Rescue Squad, 1790 W. 7th St., T:55, A:$1.50, 10am-4pm, 908-968-3886
MAR 13, TOMS RIVER, Quality Inn, 815 Rte. 37 W., T:38, A:$1.50, 9:30am-4pm, 908-929-3466
MAR 15, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
MAR 16, EDISON, New Wednesday Night Spectacular, Victorian Manor, 2863 Woodbridge Ave. (Rte. 514 W.), T:30, A:$1, 5-9:30pm, 908-422-9365
MAR 17, E. BRUNSWICK, Midstate Monthly Thursday Night Sports Card & Comic Book Show, Midstate Bowl, Midstate Mall, Rte. 18 N., T:20, A:$1, 5-9:30pm, 990-583-7915
MAR 19, NEW BRUNSWICK, Flea Market Bldg., US 1 S., T:52, A:Free, 10am-8pm, 908-238-4231
MAR 20, BRIDGEWATER, Holiday Inn, Rte. 22, T:50, A:$2, 10am-4pm, 908-422-9365
MAR 20, GARFIELD, Cards, Comics & Collectibles Show, Boys & Girls Club, 490 Midland Ave., T:70, A:$1, 10am-4pm, 201-340-2218
MAR 20, HOWELL, Collect-A-Bill's Baseball Card & Comic Book Show, Great American Flea Market, 2301 Hwy. 9 N., T:100, A:$2, 10am-5pm, 908-905-8518
MAR 20, MONTVALE, Montvale Collectible Card & Comic Show, Montvale Ramada Inn, 100 Chestnut Ridge Rd., T:48, A:$2, 9:30am-4pm, 201-342-8980
MAR 20, WAYNE, Wayne Comic Book Convention, Ramada Inn, Rte. 46 W., A:$2, 10am-4pm, 908-788-6845
MAR 22, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
MAR 25-26, N. PARAMUS, Sports World Collectible Card & Comic Show, Sports World, 200 Rte. 17, T:55, A:Free, Fri:5-10pm, Sat:10am-5pm, 201-342-8980
MAR 26, CARTERET, Sports/Non-Sports/Comic Books/Sci-Fi Show, St. Demetrius Pavilion, 681 Roosevelt Ave. (Exit 12 off New Jersey Turnpike), T:20, A:$1.50, 10am-4pm, 908-855-5852
MAR 26-27, S. PLAINFIELD, Middlesex Mall, Hadley & Stelton Rds., T:83, A:Free, Sat:10am-9:30pm, Sun:11am-5pm, 908-968-3886
MAR 27, CLIFTON, Cards, Comics & Collectibles Show, Boys & Girls Club, 802 Clifton Ave., T:70, A:$1, 10am-4pm, 201-340-2218
MAR 27, ROBBINSVILLE, Central New Jersey Comic Book & Trading Card Show, Washington Township Volunteer Fire Dep't, Rte. 130, T:45, A:$2, 9:30am-3:30pm, 609-448-7585
MAR 29, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
MAR 30, WOODBRIDGE, Budget Motor Lodge, Rte 9 N., T:30, A:$1, 5-9:30pm, 990-583-7915
APR 2, BELLMAWR, Comic Book Convention, Howard Johnson Hotel, Rte. 168 (Exit 3 off New Jersey Turnpike), T:30, A:$3, 10am-4pm, 908-828-5955
APR 2, MT. LAUREL, Mt. Laurel Comic Book & Sports Card Show, Budget Motor Lodge (Exit 4 off New Jersey Turnpike), A:$2, 9:30am-4pm, 609-448-7585
APR 5, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
APR 8-9, N. PARAMUS, Sports World Collectible Card & Comic Show, Sports World, 200 Rte. 17, T:55, A:Free, Fri:5-10pm, Sat:10am-5pm, 201-342-8980
APR 9, HAWTHORNE, Collectibles Show, Hawthorne Elks Lodge, 131 Wagaraw Rd., T:30, A:$1, 10am-4pm, 201-423-2849
APR 10, BRIDGEWATER, Holiday Inn, Rte. 22, T:50, A:$2, 10am-4pm, 908-422-9365
APR 10, HAZLET, Collectors Showcase Baseball Card & Comic Book Show, Ramada Inn, 2870 Rte. 35, T:50, A:$2, 9:30am-3:30pm, 908-291-1632

SHOWS & CONVENTIONS

APR 10, LIVINGSTON, Sports Card & Comics Show, Livingston Holiday Inn, T:45, A:Free, 9:30am-4pm, 201-535-0325
APR 12, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480

NEW YORK

MAR 6, BROOKLYN, Card & Comic Book Show, Temple Emanu El (Exit 13 off the Belt Parkway), T:35, A:Free, 10am-4pm, 718-763-7541
MAR 6, HICKSVILLE, Hicksville Card & Comic Show, Hicksville Jewish Ctr., Jerusalem Ave. & Maglie Dr., T:32, A:$1, 11am-3pm, 516-799-6412
MAR 6, KINGS PARK, Veterans of Foreign Wars Hall, Indian Head Rd., T:22, A:$0.50, 10am-4pm, 516-243-1686
MAR 6, RONKONKOMA, Nostalgia All-Card & Comic Book Show, MacArthur Airport Holiday Inn, 3045 Veterans Hwy., A:$1, 10am-4pm, 516-724-7422
MAR 6, SARATOGA SPRINGS, St. Clement's Monthly Baseball Card & Comic Show, St. Clement's School Gym, 231 Lake Ave., T:30, A:$1, 1-5pm, 518-584-1429
MAR 6, STONY BROOK, King of Commons Baseball Card & Comic Book Show, Holiday Inn Express, 3131 Nesconset Hwy. (Rte. 347; Exit 62N off Long Island Expressway), T:20, A:$1, 10am-4pm, 516-689-8138
MAR 10, DEER PARK, Baseball Card, All-Sports Card & Comic Book Show, Sons of Italy Constantino Brumidi Lodge, 2075 Deer Park Ave., A:Free, 6-10pm, 516-289-7398
MAR 11, MIDDLETOWN, Middletown Howard Johnson's, 551 Rte. 211 E., T:25, A:Free, 6-10pm, 914-361-5380
MAR 12, BROOKLYN, St. Athanasius Card & Comic Book Show, St. Athanasius Auditorium, 6102 Bay Parkway, T:35, A:Free, 10am-4pm, 718-421-4919
MAR 12, HAUPPAGE, King of Commons Baseball Card & Comic Book Show, Marriott Wind Watch Hotel, 1717 Motor Parkway, T:40, A:$1, 10am-4pm, 516-689-8138
MAR 12, NEW YORK, Intergalactic Gatherings of Comic Books & Collectibles, The Park Central Hotel, 870 7th Ave. (between 55th & 56th Sts.), T:60, A:$1, 9am-6pm, 212-581-4884
MAR 13, ROCKVILLE CENTRE, Holiday Inn, 173 Sunrise Hwy., A:Free, 10am-5pm, 516-763-1133
MAR 13, WILLISTON PARK, Baseball Card & Comic Show Show, American Legion Hall Post #144, lower level, A:$1, 10am-4pm, 516-289-7398
MAR 19, BROOKLYN, Pratt Area Cards & Comics Show, St. Luke's Parish Hall, 259 Washington Ave. (between Dekalb & Willoughby), T:15, A:Free, 10am-5pm, 718-783-6837
MAR 20, FLUSHING, Flushing Jewish Ctr., 43-00 171st St. (off Northern Blvd.), A:$1, 10am-5pm, 516-248-4235
MAR 20-22, NEW YORK, New York Comic Book Convention, Ramada Hotel, 33rd St. & 7th Ave., A:$15, Fri:1-9pm, Sat:10am-7pm, Sun:11am-6pm, 908-788-6845
MAR 22, QUEENS, Comic Book & Sports Card Show, Rego Park Jewish Ctr., 97-30 Queens Blvd. (between 64th & 65th Sts.), T:35, A:$1, 6-10pm, 516-795-4628
MAR 24, OCEANSIDE, Baseball Card, Comic & All-Sports Card Show, Sons of Italy Rocky Marciano Lodge, 3015 Long Beach Rd., A:Free, 6-10pm, 516-289-7398
MAR 25, MIDDLETOWN, Middletown Howard Johnson's, 551 Rte. 211 E., T:25, A:Free, 6-10pm, 914-361-5380
MAR 26, FLORAL PARK, Masonic Hall, Tulip & Carnation Aves., T:28, A:$1, 10am-4pm, 516-795-4628
MAR 26, NEWBURGH, Holiday Inn, 90 Rte. 17K, T:30, A:$2, 10am-4pm, 990-583-7915
MAR 30, SEAFORD, Seaford Wednesday Night Comic Book & Sports Card Show, South Street Restaurant, 3882 Sunrise Hwy., T:32, A:$1, 6-10pm, 516-795-4628
MAR 31, DEPEW, Comic & Card Show, Polish Falcons, 445 Columbia, T:42, A:$0.50, 6-10pm, 716-681-3422
APR 3, SARATOGA SPRINGS, St. Clement's Monthly Baseball Card & Comic Show, St. Clement's School Gym, 231 Lake Ave., T:30, A:$1, 1-5pm, 518-584-1429
APR 3, STONY BROOK, King of Commons Baseball Card & Comic Book Show, Holiday Inn Express, 3131 Nesconset Hwy. (Rte. 347; Exit 62N off Long Island Expressway), T:20, A:$1, 10am-4pm, 516-689-8138
APR 8, MIDDLETOWN, Middletown Howard Johnson's, 551 Rte. 211 E., T:25, A:Free, 6-10pm, 914-361-5380
APR 9, BROOKLYN, St. Athanasius Card & Comic Book Show, St. Athanasius Auditorium, 6102 Bay Parkway, T:35, A:Free, 10am-4pm, 718-421-4919
APR 9, HAUPPAGE, King of Commons Baseball Card & Comic Book Show, Marriott Wind Watch Hotel, 1717 Motor Parkway, T:40, A:$1, 10am-4pm, 516-689-8138
APR 9, NEW YORK, Intergalactic Gatherings of Comic Books & Collectibles, The Park Central Hotel, 870 7th Ave. (between 55th & 56th Sts.), T:60, A:$1, 9am-6pm, 212-581-4884
APR 10, HICKSVILLE, Hicksville Card & Comic Show, Hicksville Jewish Ctr., Jerusalem Ave. & Maglie Dr., T:32, A:$1, 11am-3pm, 516-799-6412
APR 10, KINGS PARK, Veterans of Foreign Wars Hall, Indian Head Rd., T:22, A:$0.50, 10am-4pm, 516-243-1686
APR 10, ROCKVILLE CENTRE, Holiday Inn, 173 Sunrise Hwy., A:Free, 10am-5pm, 516-763-1133
APR 14, DEER PARK, Baseball Card, All-Sports Card & Comic Book Show, Sons of Italy Constantino Brumidi Lodge, 2075 Deer Park Ave., A:Free, 6-10pm, 516-289-7398

NORTH CAROLINA

MAR 5, DURHAM, Cardboard Hero's Comics & Sportscard Show, Holiday Inn West, 3460 Hillsborough Rd., T:36, A:$1.50, 9am-4pm, 604-231-1969
MAR 12, BURLINGTON, Cardboard Hero's Comics & Sportscard Show, Ramada Inn, 2703 Ramada Rd. (Exit 143 off I-85), T:38, A:$1.50, 9am-4pm, 604-231-1969
MAR 19, RALEIGH, Cardboard Hero's Comics & Sportscard Show, Days Inn North, 2805 Highwoods Blvd. (Exit 11 off I-440), 30, A:$1.50, 9am-4pm, 604-231-1969
MAR 20, FAYETTEVILLE, Cardboard Hero's Comics & Sportscard Show, Howard Johnson Plaza Hotel, Cedar Creek Rd. (Exit 49 off I-95), T:37, A:$1.50, 9am-4pm, 604-231-1969
MAR 25-27, CHARLOTTE, Toy & Collectibles Show, Outlet Marketplace at Carowinds, T:40, A:Free, Fri:5-9pm, Sat:10am-7pm, Sun:1:30-6pm, 803-547-4585
MAR 26, GREENVILLE, Cardboard Hero's Comics & Sportscard Show, Hilton Inn, 203 SW Greenville Blvd. (264 bypass), T:35, A:$1.50, 9am-4pm, 604-231-1969
MAR 26, WINSTON-SALEM, Saturn Con II, Benton Convention Ctr., 301 W. Fifth St., T:20, A:$4, 11am-6pm, 919-764-4253
MAR 27, GREENSBORO, Cardboard Hero's Comics & Sportscard Show, Howard Johnson Plaza Hotel, 415 Swing Rd. (Exit 213 off I-40), T:40, A:$1.50, 9am-4pm, 604-231-1969
APR 2, DURHAM, Cardboard Hero's Comics & Sportscard Show, Holiday Inn West, 3460 Hillsborough Rd., T:36, A:$1.50, 9am-4pm, 604-231-1969
APR 9, BURLINGTON, Cardboard Hero's Comics & Sportscard Show, Ramada Inn, 2703 Ramada Rd. (Exit 143 off I-85), T:38, A:$1.50, 9am-4pm, 604-231-1969

OHIO

MAR 3, MENTOR, Comic Book, Non-Sports Cards, Sportscards & Racing Collectibles Show, Travelodge, 7701 Reynolds Rd. (Rtes. 2 & 306), T:40, A:$1, 6-10pm, 216-255-2606
MAR 5, CANTON, Downtown YMCA, 405 2nd St. NW, T:30, A:Free, 10am-4pm, 216-456-7141
MAR 9, AKRON, Comic Books, Non-Sports Cards, Sportscards & Racing Collectibles Show, Akron Fairlawn Holiday Inn, T:30, A:$1, 6-10pm, 216-255-2606
MAR 12, DAYTON, Dayton Mall Days Inn (Exit 44 off I-75), T:40, A:$3, 10am-4pm, 301-292-4587
MAR 13, COLUMBUS, Holiday Inn E., Hamilton Rd. (Exit 107 off I-70), T:44, A:$3, 10am-4pm, 301-292-4587
MAR 13, COLUMBUS, Sportscard, NASCAR & Comic Book Show, 3660 S. High St., T:100, A:$0.50, 10am-5pm, 614-236-2786
MAR 13, EASTLAKE, Eastlake Community Ctr., 600 E. 349th St., T:44, A:$1, 10am-6pm, 216-428-5955
MAR 13, ST. CLAIRSVILLE, Ohio Valley Comic Book Convention, Eagle's Hall (Exit 218 off I-70), T:30, A:$2, 10am-4pm, 216-499-6056
MAR 16, CLEVELAND, Comic Books, Non-Sports Cards, Sportscards & Racing Collectibles Show, Cleveland Airport Marriott, 4277 W. 150th St. & I-71, T:30, A:$1, 6:30-10pm, 216-255-2606
MAR 20, CINCINNATI, Cincinnati Comic Book Sow, Howard Johnson (Exit 15 off I-75), T:40, A:$2, 10am-4pm, 800-859-1594
MAR 20, YOUNGSTOWN-WARREN, Sportscard & Comic Show, McMenamy's Banquet Ctr., 325 Youngstown-Warren Rd., T:50, A:$1, 10am-4pm, 216-533-8410
APR 7, MENTOR, Comic Book, Non-Sports Cards, Sportscards & Racing Collectibles Show, Travelodge, 7701 Reynolds Rd. (Rtes. 2 & 306), T:40, A:$1, 6-10pm, 216-255-2606
APR 10, COLUMBUS, Sportscard, NASCAR & Comic Book Show, 3660 S. High St., T:100, A:$0.50, 10am-5pm, 614-236-2786

PENNSYLVANIA

MAR 4-6, JOHNSTOWN, Johnstown Galleria, 500 Galleria Dr., A:Free, mall hours, 814-946-9088
MAR 5, LANGHORNE, Bucks County Sheraton, 400 Oxford Valley Rd. & Sesame Pl. (across from mall), A:$1, 9am-3pm, 215-968-8577
MAR 6, PHILADELPHIA, Best Western Hotel, 11580 Roosevelt Blvd., A:$1, 10am-4pm, 215-968-8577
Mar 6, SHARON-HERMITAGE, Ramada Inn, Shenango Rm., T:40, A:$1, 10am-4pm, 216-533-8410
MAR 13, DELAWARE WATER GAP, Ramada Inn, Rte. 611 S. (Exit 53 off I-80), T:40, A:Free, 10am-4pm, 908-813-1117
MAR 27, PITTSBURGH, Holiday Inn—Greentree (Exit 4 off I-279), T:35, A:$3, 10am-4pm, 301-292-4587

RHODE ISLAND

MAR 17, WOONSOCKET, Sports Card & Comic Book Show, Elks Hall, 380 Social St., A:$1, 6-10pm, 401-765-0934

TENNESSEE

MAR 5-6, CLARKSVILLE, Two Rivers Mall, Riverside Dr. & Ft. Campbell Blvd., T:30, A:Free, mall hours, 615-473-6603
MAR 12, CHATTANOOGA, Card, Comic & Racing Show, Days Inn, A:$1.50, 9am-4pm, 615-962-2354
MAR 12, FRANKLIN, Holiday Inn—Franklin (Exit 65 off Hwy. 96), T:25, A:$1, 9am-5pm, 615-780-3755
MAR 12-13, MURFREESBORO, Outlets Mall, River Rock Blvd., T:30, A:Free, mall hours, 615-473-6603
MAR 13, NASHVILLE, Holiday Inn, I-24 & Harding Pl., T:40, A:$1, 9am-6pm, 615-397-1405
MAR 19, FAYETTEVILLE, Best Western Inn, Thornton/Taylor Parkway, T:15, A:Free, 9am-5pm, 615-424-1704
MAR 19-20, TULLAHOMA, Northgate Mall, N. Jackson St., T:20, A:Free, mall hours, 615-473-6603
MAR 25-26, DYERSBURG, Dyersburg Mall, T:40, A:Free, mall hours, 615-473-6603
MAR 26, KNOXVILLE, Card, Comic & Racing Show, Ramada Inn, A:$1.50, 9am-5, 11am-5pm, 615-962-2354
APR 9, CHATTANOOGA, Card, Comic & Racing Show, Days Inn, A:$1.50, 9am-4pm, 615-962-2354

TEXAS

MAR 5, HOUSTON, Baseball Card & Comic Book Show, Clarion Airport Inn (formerly Radisson), 500 N. Sam Houston Parkway (near Greenspoint Mall), T:40, A:$2, 10am-5pm, 713-449-8511
MAR 5, SAN ANTONIO, Comic & Card Convention, Embassy Suites Hotel NW, I-10 & Callaghan, T:45, A:$1, 10am-5pm, 713-293-8676
MAR 6, HOUSTON, Comic & Card Convention, Marriott Westside, 13210 Katy Freeway, T:45, A:$2, 10am-5pm, 713-293-8676
MAR 6, SAN ANTONIO, Baseball Card & Comic Book Show, Wyndham Hotel (I-10 W. at Wurzbach), T:40, A:$1, 10am-5pm, 713-449-8511
MAR 12, AUSTIN, Baseball Card & Comic Book Show, Embassy Suites Hotel, 5901 N. I-35, T:30, A:$1.50, 9am-4pm, 713-449-8511
MAR 12, BEAUMONT, Baseball Card & Comic Book Show, Holiday Inn—Beaumont Plaza, I-10 W. & Walden Rd., T:30, A:$1, 10am-5pm, 713-449-8511
MAR 12, HOUSTON, Comic Carnival '94, Holiday Inn, 1300 NASA Rd., T:40, A:$3, 10am-5pm, 713-659-1210
MAR 12, PORT ARTHUR, Spring Sports Card & Comic Book Show, Central Mall, Hwy. 365, T:90, A:Free, 10am-9pm, 409-727-1811
MAR 12, VICTORIA, Baseball Card & Comic Book Show, Holiday Inn, Hwy. 59, T:30, A:$1, 10am-5pm, 713-449-8511
MAR 13, AUSTIN, Comic & Card Convention, Embassy Suites Hotel (5901 N. I-35), T:50, A:$1.50, 10am-5pm, 713-293-8676
MAR 13, SAN ANTONIO, San Antonio's Favorite Card & Comic Show, Holiday Inn NW, 3233 NW Loop 410 & I-10, T:45, A:$1, 10am-5pm, 713-589-9600
MAR 20, AUSTIN, Royce Hotel, 3401 S. I-35 & Woodward, T:45, A:$1, 9:30am-5pm, 210-629-7923
MAR 20, HOUSTON, Comic & Card Convention, Holiday Inn SW, 1160 SW Freeway & Beltway 8, T:35, A:$2, 10am-5pm, 713-293-8676
MAR 20, SAN ANTONIO, Sports Card & Comic Show, Embassy Suites Hotel, NW Loop 410 & I-10 (behind Malibu Castle), T:35, A:$1, 10am-5pm, 210-431-0737
MAR 26, DALLAS, Marriott Hotel, LBJ Freeway & Coit Rd., T:40, A:$1, 9am-4pm, 214-840-3670
MAR 26, HOUSTON, Comic & Card Convention, Holiday Inn SW, 1160 SW Freeway & Beltway 8, T:35, A:$2, 10am-5pm, 713-293-8676
MAR 27-28, AUSTIN, Comic & Card Convention, Embassy Suites Hotel, 5901 N. I-35, T:50, A:$1.50, 10am-5pm, 713-293-8676
MAR 27, SAN ANTONIO, Card, Comic & Toy Show, Live Oak Civic Ctr., Pat Booker Rd. & I-35, A:$1, 10am-6pm, 210-945-0003
APR 10, SAN ANTONIO, Wyndham Hotel, I-10 & Wurzbach Rd., T:40, A:$1, 10am-5pm, 210-431-0737

VERMONT

MAR 6, BURLINGTON, Crisis Con '94, Radisson Hotel, A:$4, 10am-5pm, 802-655-4863
APR 9, LYNDONVILLE, Upward Bound Comic & Card Show, Lyndon State College, T:40, A:$1, 10am-3pm, 802-626-9371

VIRGINIA

MAR 5-6, VIRGINIA BEACH, Comics, Sports Cards, Racing & Sci-Fi Show, Pembroke Mall, Independence & Virginia Beach Blvds., T:95, A:Free, Sat:10am-9pm, Sun:12:30-5:30pm, 804-486-5870
MAR 6, FREDERICKSBURG, Cardboard Hero's Comics & Sportscard Show, Best Western (Johnny Appleseed Inn), T:30, A:$1.50, 9am-4pm, 604-231-1969
MAR 6, TYSONS CORNER, Comic Book & Trading Card Show, Ramada Hotel, 7801 Leesburg Pike, T:70, A:$2, 10am-4pm, 703-503-5834
APR 10, RICHMOND, Holiday Inn (Fanny's), 6531 W. Broad St., T:30, A:$3, 10am-4pm, 301-292-4587
MAR 12, TYSONS CORNER, Holiday Inn, 1960 Chain Bridge Rd. (Exit 11B off I-495), T:70, A:$3, 10am-4pm, 301-292-4587
MAR 13, APR 10, ALEXANDRIA, Cardboard Hero's Comics & Sportscard Show, Quality Inn, 6461 Edsall Rd. (Exit 2A off I-395), T:33, A:$1.50, 9am-4pm, 604-231-1969
MAR 20, TYSONS CORNER, Ramada Inn, 7801 Leesburg Pike, T:50, A:$2, 10am-4pm, 301-870-5620
MAR 20, VIRGINIA BEACH, Pavilion Convention Ctr., 1000 19th St., T:35, A:$3, 10am-4pm, 301-292-4587
MAR 26, ALEXANDRIA, Howard Johnsons, 5821 Richmond Hwy., T:50, A:Free, 10am-4pm, 301-870-5620

WASHINGTON

MAR 5-6, SPOKANE, Franklin Park Mall, N. 5628 Division, T:40, A:Free, Sat:9:30am-6pm, Sun:10am-5pm, 206-820-0218
MAR 12-13, KIRKLAND, Totem Lake Mall (Exit 20B E. off I-405), T:65, A:Free, Sat:10am-6pm, Sat:10am-5pm, 206-820-0218
MAR 19-20, BELLEVUE, Factoria Square Mall, I-405 & I-90, T:75, A:Free, Sat:10am-6pm, Sun:11am-5pm, 206-820-0218
MAR 20, TACOMA, Northwest Card & Comic Show, Taha Bingo Hall, Spanaway, 16511 165th St. & Pacific Ave., T:30, A:$0.50, 10am-5pm, 206-535-2992
MAR 26, KIRKLAND, Knights of Columbus Gym at Holy Family, 7300-120th NE, T:35, A:Free, 10am-5pm, 206-820-0218

E.G.O.*

A Mustang

by Todd McFarlane

Although I promised I would do a piece on a distributors' ratings system for comics, I've decided to switch gears and do something more positive. From now on, I'll be writing about stuff that's more appropriate to *Wizard*'s audience.

Recently, in his "But I Digress" column in *Comics Buyer's Guide* #1052, Peter David defends author Harlan Ellison against attacks from outside forces. He made me think that maybe I should defend my friends, too. So this month, my column is on why Rob Liefeld is such a sweet fella. I think he's been much maligned in this business, and I want to thank Peter for showing me who we should be defending, instead of giving our personal opinions about various topics.

In the last few years, a lot of readers, retailers, and distributors have written or read a lot of stuff about Rob Liefeld, and I know that the majority of the people don't really know who Rob is and what he's about. Most of the attacks that are coming at Rob and Image Comics are based upon reasons that don't apply to the person himself; they're based upon what they see in his comic books. You might not like the thickness of the legs he draws or the way he draws women, and those are valid reasons not to like a certain comic, but it doesn't determine the personality of the person who is doing it. When I was a kid, just because I didn't like *G.I. Combat* didn't mean I thought the guy who was doing the book was an idiot.

I think we're starting to blur that perception. Creators are much more accessible now (especially with conventions), and there's a lot of media attention surrounding creators. Because of all this, people are now tying the artwork to the personality. If the art sucks, so does the guy drawing it; if it's great, then the artist's great. Things shouldn't be that way, and I'm here to tell you why the comics industry needs the Rob Liefelds of the world.

My first introduction to Rob was when I was drawing for Marvel Comics, and was told that there was this guy at DC Comics who was kind of using my style. I heard the name Rob Liefeld. I took a look at his work, and I saw more of Art Adams's style in it than mine.

I formally met him at a San Diego Comic Con about five or six years ago. Rob was doing the *Hawk and Dove* miniseries for DC, and was at their booth. Again, Rob had never met me, and I was starting to make my climb up the ladder. I went over to him and said, "Are you Rob Liefeld? Are you the guy who's swiping my style? I need to have a talk with you." I did it so everybody heard me, just so it looked like I was being real assertive. Rob and I took off—I'm sure he was nervous for a second or so—and I started laughing. I go, "Those people back there think I'm going to rip your head off. I'm just here to say that you're doing a hell of a job. Welcome to the fold of comics." From that, a tight bond was born which hasn't been broken since.

At the next San Diego con, Rob was only there for one day and needed a place to sleep, so I convinced my wife to let this kid stay in our room. We had two beds, so she thought there wouldn't be any harm done. Just like little kids, we started to talk about the artwork in the convention program, in particular a Bob Burden (of *Flaming Carrot* fame) piece in which Batman had been decapitated and Robin had put his head into a bucket of ice cream. It was a stupid joke, but we started getting giddy, so much so that we couldn't stop laughing. Our sides were aching. My wife had to put the clamp on us.

When I got back home after the con, Rob started calling me almost every day. I guess I became his mentor at that point. He'd ask me, "Todd, what should I do?" And the great thing about that was that I could live through Rob, because at that time, I was the "golden boy" at Marvel. (I know it might be hard to remember back then, when Marvel thought I was a decent sort.) When Rob wanted advice, my bad attitude told him, "Oh yeah? Well, tell them to do *this*...!"

I mean, *I* wouldn't do it and *I* wouldn't have the guts to say what I told him to, but Rob would actually go there and tell them the outrageous things I told him to tell 'em. I was always amazed at what he did.

The only time he ever backed away from calling me was when he called me on a bad day and I said, "Geez, Rob...you call me more than my mom..." There was dead silence, and then he hung up. I didn't hear from him for two weeks until I called him up. He apologized up and down to me. He thought he was being a pain in the butt to Todd McFarlane! I told him, "No way! Listen, we're obviously going to have to get to know each other better. You have to know when I'm joking, and I was joking. Besides, I'm phoning you because I miss you, little buddy."

I'm always intrigued by the young kids that are breaking into comics. Rob was 18 when he broke in; he was a punk, and he still is. (I say this in the most complimentary way.) I was amazed, because I was 23 when I got my first job. I told him, "God, you're 18. You'll peak at 21 and by the time you're 23, you'll be washed up!" There is a down side to breaking into comics, boys and girls. If you do it at a young age, you'll get washed up a lot faster.

I define Rob Liefeld as a mustang, a wild horse. Could you saddle a mustang? Sure, but he's far more effective as a wild horse running around, sometimes crashing into a tree. If you saddled him, he'd be just another riding pony, and there are plenty of riding ponies out there. Early on, I hadn't seen the energy level that Rob had (and still has) for a long time. He amazed me with the vigor of each challenge presented to him. It's kind of refreshing to see a young kid who loves comics to death break into comics.

Every decision he makes, do I agree with? No, never have, not from the very beginning. Do Rob and I butt heads? From the very beginning. We're not Chip and Dale; we don't like each other so that we're all sugary sweet. But one of the reasons we've been able to maintain our relationship so tightly is because we've never felt a head-to-head competition with one another. Rob does group books. I do single-hero books. Rob wants to have 10 spin-off books. I only want one or two. Rob wants to have 25 employees. I want to have three. We even have different goals as far as licensing our characters are concerned. So we're hardly competing with one another, though I'll admit how often I'm stunned at how both of us came up with almost the same idea for our different purposes.

I'll go on record as saying that Image Comics would not exist without Rob Liefeld. Some people out there can say that that's good or bad. A lot of the stuff Rob has done in the past, he didn't do it for himself. It might look like he has a lot of books and whatever else, but he's very generous, almost to a fault, in terms of meeting kids at conventions, in terms of people coming over to his house, in terms of how he takes care of his mom and dad. One thing that people don't know is that his father had some health problems, and Rob was helping him and trying to provide for his family; Rob always had others relying on him far more than anyone ever realized. That pressure on him drives him to succeed, even though sometimes it looks like he's trying to accomplish too much.

Out of that drive we had talked about the formation of Image. Rob and I had a game plan by bringing in Erik Larsen, but Rob dropped the gun first by saying he's doing *Youngblood*. We were trying to be a little more prepared than that and do things slowly, but things sped up, and Erik and I had to back him up with our creations. The other founders soon followed. The birth of Image Comics was a reality.

Rob's Extreme Studios is right next to the Image offices, and he essentially set things up there almost single-handedly. He had to train those people in the business aspect of things, at the price of neglecting his own work. The rest of us at Image have been handsomely rewarded because of his hard work.

If there's ever a time that I'm bored, I'll just call Rob, and I know that in no time we'll be laughing hysterically. He does flawless imitations of celebrities and comic people that just kill me.

I'm not trying to make Rob sound like a saint. But people are unfairly bashing on Rob Liefeld, and Rob is a good guy. Getting back to Peter David's column: his whole column defending Harlan said, How dare you say that about Harlan until you spend a day with him? "My wife adores him." "Harlan Ellison...is not by any means...a saint."

Peter should go reread that column, and think of himself as an Enemy of Ellison, with Rob as Harlan and myself as Peter. The Enemies of Ellison have done the exact same thing that Peter has done to other people, basing assumptions on what they've heard people say and do. Berating the EoE for judging without having all the facts is easily Peter's most hypocritical article to date.

Reading that really opened my eyes. I have to thank Peter for helping me see that I should put my energies into a more positive light. My columns will now be more oriented to my audience, and I'll try to put the fun back into them. Thanks for reading. ☆

Liefeld & McFarlane: Bestest Pals

BADROCK™ & © ROB LIEFELD. SPAWN™ & © TODD MCFARLANE.

Any industry professional who wishes to respond to the opinions stated here should write to: E.G.O., 151 Wells Ave., Congers, NY 10920-2064.

*EVERYONE'S GOT OPINIONS

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W I Z A R D T O P T E N

top ten things you didn't know about the new batman

10 *Feels that McFarlane won that debate with Peter David.*

9 *Doesn't look anything like that Mr. Mom guy.*

8 *Prefers Robin in short pants.*

7 *Those new claws of his can cut through a tin can...and still slice a tomato like butter!*

6 *Isn't jealous about the whole Spawn crossover thing.*

5 *Cried during* Bambi.

4 *Thought the Killer Penguins in* Batman Returns *were "cool."*

3 *Felt Chevy Chase got the shaft.*

2 *Used to work the grill at Benihana's.*

1 *Strict "Don't ask/Don't tell" policy for sidekicks.*

CONGRATULATIONS

to the winners of *Wizard* #28's NINJAK contest!! (Answer: ARIC DACIA)

Grand Prize

Dustin Peterson (14) - Wellington, KS

Second Prize

Stephen D. Peterson - San Diego, CA
Hismarm Mohamed - Miami, FL
Robert Tucker - Gravette, AR
Felix L. Chee - San Diego, CA
Zeong Jiti - Singapore
Julie Park - Potamac, MD
Marty Schmitz Jr. - Kenosha, WI
Meldo Steffen - San Diego, CA
Lenoy Slaney - New York, NY
Rupert Lawson - Hawthorne, CA
Tom Bartunek - Fairfax, VA
Stephane Goulet - Vanier, Canada
Michael Grant - Murrells Inlet, SC
Russell Eddy - Sulphur, LA
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WIZARD™ 33

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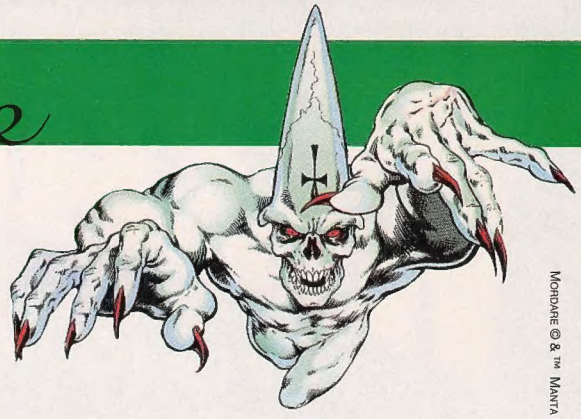
WIZARD Profile



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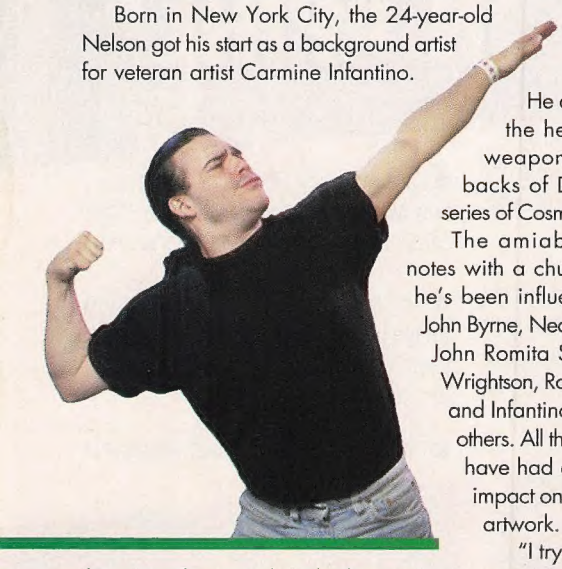
Here's looking at...NELSON

Nelson, who is emerging as one of the most promising young artists in the industry, has an entire superhero universe to create. He's the driving creative force behind Manta Comics, the all-new company, and is currently writing and drawing its flagship title, *The Eudaemon*, which recently completed its first mini-series.

Born in New York City, the 24-year-old Nelson got his start as a background artist for veteran artist Carmine Infantino.



He also drew the heads and weapons on the backs of DC's first series of Cosmic Cards. The amiable artist notes with a chuckle that he's been influenced by John Byrne, Neal Adams, John Romita Sr., Berni Wrightson, Ross Andru, and Infantino, among others. All those artists have had a definite impact on Nelson's artwork.

"I try to go for this nice, clean, realistic-looking style. You start throwing in all of these lines and it becomes a little hectic. The artwork should kick you in the face, but it shouldn't kick you too hard," he says.

His fans know that aside from painting the covers to *Wizard* #13 and the upcoming *Dark Book*, Nelson has painted the covers of Marvel's *Ghost Rider* Vol. 3 #18 and *The Punisher: G-Force* special, covers to Dark Horse's *RoboCop 3* and *RoboCop: Prime Suspect* mini-series, and still others.

PHOTO: JOE SCHUYLER

Nelson says that *The Eudaemon* is only the beginning; he plans on introducing at least 30 more characters into the Manta Comics Universe. "The design of the character is really important," he says. "I try to make something new—something different."

In the near future, Nelson hopes to work on various comic books and trading cards, then plunge full steam into another *Eudaemon* mini-series for Manta Comics.

The artist is proud of—and committed to—his recent work. "I've been working on *The Eudaemon* for well over a year," Nelson says. "I'm really trying to launch this thing. I want to get kids interested in these characters."

First comic book read...

Amazing Spider-Man #178. The cover has the Green Goblin flying on his glider holding Spider-Man, with a "drop-in" of Aunt May and Mary Jane saying something like, "Where's Peter???"

Favorite comic of all time...

Marvel Team-Up #59 and #60 with Spider-Man, Yellowjacket, and the Wasp. It was drawn by John Byrne and written by Chris Claremont. It had a really interesting villain called Equinox, the Thermodynamic Man.

Favorite work of your own...

The cover of *The Eudaemon* #3. It's one of the few pieces that I'm really happy with. Everything in it works really well together.

The one person you'd like to meet...

If it was a guy, William Shatner, because I was a big fan of his when I was a kid. If it was a girl, the Barbi twins. Hey, it's my fantasy, right?

Fantasy in life...

Anything that can help out people on a mass scale. With comic books, you can pretty much entertain a large audience. If you sell 100,000 copies and 60,000 enjoy it, you're entertaining 60,000 people!

What superpower would you want?

The power of flight. What could be more wonderful? I mean unlimited strength and telekinesis are merely nice, and telepathy just sucks, 'cause then you know when your girlfriend's mad at you all the time.

Favorite munchie at 2 a.m....

Being that my refrigerator is empty—I'm a New York bachelor—my favorite munchie would have to be...a beer. I never have any food in my house!

Favorite toy as a kid and as an adult...

As a kid, definitely those *Star Trek* and Spidey Mego dolls. As an adult, the Mego Thing doll. I could never find it as a kid, and I saw it at a convention and bought it. He looks really cool.

What do you collect?

I like to have things that interest me. I'm not really a collector, but if I have money in my pocket, I'll buy it.

Favorite pastime or hobby...

Playing guitar or goofing around. I'm pretty good at goofing around.

Favorite television show...

Get Smart, because it's so wonderfully goofy. Don Adams talking into his shoe! You've gotta laugh at that stuff.

Why do you read *Wizard*?

It's nice to see what other artists are saying. Also, to keep up on stuff without actually buying everything to preview it. You'd have to be a millionaire to buy every comic out there. ☆

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